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DIRECTOR FORECASTS NEXT INTERNATIONAL

Homer Saint-Gaudens, Returning
from Europe, Tells of Paintings
To Come from Nine Countries

Homer Saint-Gaudens, director of fine arts at Carnegie Institute, Pittsburgh, has returned from a European trip lasting four months, in the interest of the twenty-second International exhibition of contemporary paintings which will open at the Institute April 26.

During his travels Mr. Saint-Gaudens interviewed practically all the leading painters of England, France, Italy, Spain, Holland, Belgium, Norway, Denmark, and Sweden. In discussing the plans for the next International, Mr. Saint-Gaudens said:

"The two hundred and fifty odd paintings in the galleries will show, I hope, the results of several innovations. We have placed the entire responsibility for choosing the painters of the more important nations in the hands of committees of painters of the respective nations themselves and instead of giving an exhibition of pictures, nine-tenths of which come from the United States, England, and France, we have made a distinct effort to get characteristic groups from other Continental countries. Again, instead of hanging these paintings with a view entirely to their ensemble, we intend to group each nation in a gallery, or alcove, by itself in the desire that thereby we may stimulate comparative criticism.

"Finally, we wish to show the American public what England and France and Italy and Spain and Belgium and Holland and Denmark and Sweden and Norway are creating in art, whether it be in the 'Modernist' movement or in the 'Old School,' whether it be strictly according to our likes or not.

"In England and in France, the painters who will exhibit have come from two groups, the first chosen in advance by national committees who selected the men whom I should invite, the second chosen from among the painters who submitted canvases on their own initiative to these committees acting as juries.

"The English committee is composed of George Clausen, Richard Jack, Augustus John, Laura Knight, William Nicholson, William Orpen, William Rothenstein and Algernon Talmage. The French committee is composed of Maurice Denis, George Desvallières, Ernest Laurent, Henri Lerolle, Henri Martin, Henri Le Sidaner and Lucien Simon. There was also an American committee for American artists residing in Europe, consisting of Florence Este, Alexander Harrison, Walter Gay and Frederic Carl Frieske.

"The English committee chose such prominent men of varying tendencies as George Clausen, Philip Connard, Colin Gill, Walter Greaves, Richard Jack, Augustus John, Gerald Kelly, Eric Kennington, Mr. and Mrs. Harold Knight, Ambrose McEvoy, Paul Nash, William Nicholson, Julius Olsson, William Orpen, William Rothenstein, Charles Sims, Algernon Talmage and Ethel Walker. In such a list as this will be found the leading painters of the various art groups in England today.

"British artists as a whole have been more than kind to us. Charles Sims, for example, is sending us his portrait of the Countess of Rocksavage and her son, which created such a stir in last year's Royal Academy exhibition. Ambrose McEvoy's portrait of his wife is already one of his best known works. Philip Connard's portrait of two children is one of his most widely admired canvases.

"In France as in England, our list comprises names chosen from the various Salons and schools and tendencies. Flandrin and Marquet, and Signac, president of the Salon d'Automne for example, all represent the finer efforts of the newer school. Laurent and Besnard, now director of the Ecole des Beaux Arts, represent the two Salons of the longer established order. Simon is sending us his splendid Salon picture of two years ago. Menard is lending his last year's Salon painting. Jean Pierre Laurens, too, a younger man, but of the older tradition, has done likewise with his Salon painting, typical in maintaining the best and strictest French traditions. Bernard Boutet de Monvel has followed suit again from the Salon, with his portrait of his mother, in which he has strangely and skillfully mingled the traditions of his father with the point of view of today. In addition

(Continued on page 10)

Arthur C. Goodwin's Rendition of a Picturesque New York Spot



"CATHEDRAL PARKWAY—ST. JOHN THE DIVINE"

In the artist's exhibition beginning March 5 in the Milch Galleries, New York

By ARTHUR C. GOODWIN

ART FIRM WINS IN LONDON FRAUD SUIT

Basil Dighton, Ltd., Upheld by
Decision Against Client Who
Paid £85,000 for Antiques

According to a cable dispatch received this week in New York, Messrs. Basil Dighton, Ltd., dealers in antiques in Savile-row, London, and Basil L. Dighton and H. W. Lawrence, directors of the company, have won a "sweeping victory" in the suit brought against them last fall by Adolphe Shrager, of Kent Lodge, Westgate-on-Sea, for the return of £85,000 paid by Shrager to Dighton, Ltd., for antique furniture and pictures in transac-

(Continued on page 12)

A. Muller-Ury, Who Painted Popes, Made a Papal Knight

A. Muller-Ury, portrait painter, has been decorated with the Order of St. Gregory the Great by direction of Pope Pius XI. He painted the portrait of the Pope last summer. The order was conferred on Mr. Muller-Ury by Archbishop Hayes of New York. He becomes a papal knight on the receipt of this decoration. He has also painted Popes Pius X and Benedict XV.

"Let me congratulate you upon both THE ART NEWS and International Studio. Of all the papers and magazines in our library they are the most read."—Frank F. Frederick, Director of the School of Industrial Arts, Trenton, N. J.

A RUSSELL AT \$10,000 TO PRINCE OF WALES

Painter Sells a Scene of Western
Life to Agents of His Royal
Highness at Santa Barbara, Cal.

SANTA BARBARA, Cal.—The sale of a painting of Western life by Charles M. Russell, the Montana cowboy artist, to the Prince of Wales for \$10,000, has just been announced in this city, where Russell makes his home for a part of each year.

The instance is one of few in which such a sum has been paid for the work of a living artist, and is far in excess of prices heretofore received by Russell. The negotiations were conducted by the

(Continued on page 12)

Rare Schongauer Print Feature of Notable Display in Paris



"SAINT JOHN VICTORIOUS OVER THE INFIDEL"

ETCHING BY MARTIN SCHONGAUER

This, one of Schongauer's rarest prints, comes from the Lucas portfolios in London. It is at present on view at the Marcel Guioit galleries, 4 rue Volney,

Paris, with a selection of engravings from the XVth century primitives to the close of the XVIIth century, admirably featured with important specimens by

Rembrandt, several among which have just been acquired by a well-known American connoisseur, to whose collection they will make a welcome addition.

EDDY'S EUROPEAN PICTURES HIS BEST

Stronger and More Colorful than
His Previous Landscapes Are
His Scenes of Five Countries

Henry S. Eddy gives an excellent account of himself in his paintings of Norway, Belgium, Holland, France and Denmark, at the Babcock Galleries until March 10. Mr. Eddy has not only changed his subject matter from the New England landscape to the more picturesque scenes of Europe, but he is painting in a stronger manner, with greater assurance and a finer response to color.

A painting of the snow-covered mountains at Finse in Norway has a command of distance that makes it exceptionally fine. A blue sky with white clouds is the only color, the rest being a pattern of white broken by the crests of the two peaks from which the June thaw has melted the caps of snow.

Several pictures of Copenhagen are pleasing. A loose, deft touch has caught the charm of sparkling canals with their graceful bridges and the rows of red-roofed houses overhanging them. In Holland Mr. Eddy painted "On the Road to Edam," a picture of a mill whose gray mass rises majestically against a pale gray sky. The fishing fleet at Volendam is another interesting subject for the painter.

Lisieux, France, has furnished further material, while at Caen he painted the church of William the Conqueror.

Dewing Dominates Rehn Show

Although the dozen American paintings on view in the Rehn Galleries include unusually fine examples by each of the men and one woman represented, they all have to give way to the Dewing in the room, a canvas entitled "Green and Gold," its only elements—besides the color—being the single figure of the seated woman and a large jar standing on the floor. Everyone who knows Dewing's work expects grace in his figures, but what the visitor to this show will find in this canvas, in addition to that attraction, is a suavity of the two dominating tones almost unbelievably beautiful.

Except for an early Childe Hassam, a "French Street Scene," and one of the late F. K. Rehn's low-toned landscapes, most of the other pictures in this group are familiar through recent exhibition. These include Lawson's "Boys Bathing," Weir's "By the Pond," Emil Carlsen's "Roses," Hassam's "Gloucester" and Jerome Myers' "An August Night." Helen M. Turner's figure study, "Morning," is her very finest painting and "The Freshet" by Twachtman is one of his loveliest representations of agitated water. In the adjoining room is a group of five brilliant water colors by Dodge Macknight.

Twenty Paintings at Folsom's

Twenty canvases by contemporary painters and famous artists of past days are on view in the Folsom Galleries until March 17. The show includes three Blakelocks, an early Wyant painted with extraordinary attention to details, a Twachtman and two small canvases by Inness, one of which is a "Scottish Landscape" that is a rarity by title, at least. Among the pictures by these older men a "Landscape Vista" by William Keith is conspicuous through its beauty of color and the effectiveness of the arch of trees through which the eye is carried to the landscape beyond.

William H. Singer, among contemporary painters, makes snowy fields and mountains have a picturesque charm in his upright canvas called "A Clear Cold Day in Norway," the great peaks being softened by their white blanket and the fields nearer the eye rendered less monotonous by the graceful tree forms faintly tinged with color.

William D. Paddock, the sculptor, shows one of his occasional landscapes, a scheme in greens; Everett L. Warner, a "Deserted House" on a brilliant summer's day which is brewing a thunder storm, and Clark G. Voorhees, one of his bouquets of color in landscape guise called "Down the Lane." Alexander Bower has one of his personal marines, and there are canvases by Albert P. Lucas, Guy Wiggins, Colin Campbell Cooper, Harry L. Hoffman, Jane Peterson and Cullen Yates.

Sculpture by John Storrs

Sculpture by John Storrs is shown by the Société Anonyme until March 15. The catalogue gives, instead of a list of the pieces shown, a summary of the artist's career, recalling that he was a

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INDEPENDENT SHOW ACTUALLY ACADEMIC

"Freak" Work Conspicuous by Its
Absence—Mexican Exhibit Is
Something of a Disappointment

In the number of exhibits and of exhibitors the seventh annual show of the Society of Independent Artists is smaller than last year's by about 150 works. This enabled the hanging committee to arrange the pictures in two rows through most of the rooms to the general improvement of their appearance.

As the cardinal principle of this organization is to afford an opportunity to exhibit to anyone who believes he or she can paint or model, this show may be looked upon as better than that of 1922 for the reason that there are so many canvases which proclaim themselves the work of amateurs.

Although most of the schools of the Post-Impressionist era are represented on the walls these are decidedly in the minority and the "freak" canvas or sculpture is conspicuous by its absence. Academic art prevails above everything else, striking illustrations of this being found in the huge canvas by R. G. del Blanco called "Force Conquered by Beauty," Michel Jacob's "Three Red Men," Robert B. Robinson's "Negro" and J. Willet's landscape "Night Among the Hills."

The gallery devoted to the work of a group of Independent artists of the City of Mexico does not afford the interest of "local color" at least that might be expected. There are thirteen paintings represented and with one or two exceptions there is little suggestion of native influence in the work, it being a dispiriting reflection of recent art movements in Paris. With these is also shown a group of drawings by Mexican school children, which have the merit of bright, clear color instead of the muddy tones used by their elders. The most interesting work in this section is the wood carving panel by Manuel M. Pintao, a religious subject called "The Prayer in the Garden." Yet this is not at all Mexican but simply early Gothic in manner.

With 850 pictures in all mediums and 100 sculptures it is possible to mention but few works, and these are exhibits conspicuous for their special beauty or illustration of a school. It is for this first-named quality that I. J. Belmont's two "Expressions in Colors" are noted, and Morris Kantor's enigmatic "What Do I Seek?" is mentioned for the second. George Hart's "Self-Portrait" is another arresting picture, as is Jack B. Yeats' "A Lift on the Long Car." John Sloan's "El Gallo, Santo Domingo Pueblo"; Amy Londoner's "Jade," Paul Altchul's "French Farm House," the "Block Party" by T. K. Gado and the "Chinatown" by Toshi Shimizu are all noteworthy.

Paintings really representing the spirit of foreign schools are the "Symbol of Righteousness" by Tarajiro Watanabe, the "Picador" by Ismael Smith, Alexander de Shubert's Russian "Angelus," Benjamin Ovary's "Pogrom in Kolomoier, Poland," and Ludovico Andraud's "Still Life." In this group may be placed the Mexican D. M. Rivera's Rousseau-like "Garden" and Mary J. Brison's pictures of the French town of Clamart which are as markedly Gallic as Mr. Yeats' picture is Irish in scene and feeling.

The sculpture in the show is distinctly finer than in previous years and markedly academic as a whole. Alice Morgan Wright's "Mme. Yvette Guilbert" and the "Lady Macbeth" are distinguished works as are Adam A. Sandors' "Young King Solomon," Waldemar Rannus' realistic torso called "Negro," and Earl Groetzlinger's bust, "Aunt Ella." In watching the work of recurring exhibitors to the Independent shows little progress can be noted as a rule. But the two figures carved in wood by Texie Myers are an exception, for her "Seated Girl" and "Group of Dancers" show marked improvement over her last year's sculptures. The exhibition will continue until March 18.

Among the sale of pictures announced at the show are: Alice Morgan Wright's colored plate of Yvette Guilbert to J. K. Fraser for \$50, Jack B. Yeats' painting, "The Road to Cahirciveen," an Irish landscape, to John Quinn for \$150; Lieutenant A. Van Nesse Greene's "Saturday Morning, Nemours, France," to Albert

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Shaw, editor of *The Review of Reviews*, for \$300; several of John Shuster's etchings, including one to Courtenay Foote; George Hart's water color, "Cock Fight in San Domingo," to Sam A. Lewisohn for \$30; Ismael Smith's etching, "Spanish Scene," to Mr. Lewisohn for \$25; Alice Morgan Wright's bronze "Lyra" to Mr. Lewisohn, and a design by a Mexican school child for \$15.

Alice Judson's Exhibition

Alice Judson is exhibiting oils and water colors at the Misses Hill Gallery until March 20. The latter, in this instance, must take precedence, for Miss Judson handles pure water color with spirit and skill, and as a group her pictures in this medium shine with particular brilliance. Apple trees in full bloom are painted with breadth of treatment and yet definite care for essentials. A white birch tree bare of its leaves is a difficult subject admirably executed, and the "Old Shipyard" has not only good drawing but an honesty of color to recommend it.

Among the oils, "Across the Harbor," a Gloucester scene, is well composed and its high-keyed color is pleasing. "The Cove" depicts high, dark rocks, in "The Little Blue House" a variety of color is well handled, and "The Lilac Bush," with its glimpse of red roof and green trees, is a genuine lyric of spring.

Shuster's Western Paintings

Will Shuster, who paints in New Mexico, has a small group of pictures at the Kraushaar Galleries until March 10. "The Eve of St. Francis" is fine in tonal effect with its rich golden brown background against which is silhouetted a line of worshippers. With veiled heads and rosaries in their hands they march across the canvas.

A "Portrait of David Alfaro" and "Self-Portrait" have considerable vigor of expression. Among the landscapes, which predominate as to number, is a large "Dawn" which shows the clouds parting over the dark masses of the mountains. "Sante Fe River," "El Placita," and "An Arroyo" are other subjects.

Poster Contest for Children

The American Humane Association conducts annually the "national humane poster contest" that is open to school children and other persons. There are several groups of prizes of \$25, \$15 and \$10 open to school children. In addition, there are similar prizes intended mainly for art students and other persons. Particulars may be obtained from Leopold L. Wilder, secretary, Albany, N. Y.

A Titian Found in Budapest

BUDAPEST—Among the pictures of a private collection sold at auction in Budapest, a painting by Titian was discovered. Its authenticity is assured, the picture being mentioned in different old catalogues, and scientific research having indicated Hungary as the place where it was to be found. It was sold to a purchaser from England.



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MORE FRENCH ART FOR OUR MUSEUMS

Modern Works to Number of 189
Distributed by the Committee;
Twenty-one More to Be Given

In the three years that have elapsed since the Committee for the Diffusion of French Art in America was founded, 189 works have been placed in public museums and galleries in the United States and Canada. The secretary of this committee, Louis Thomas, French writer, and correspondent in this country for the *Paris Figaro*, says that before next summer the number will be increased to 210.

The following is a list of those places which have received works through the operations of this committee:

New York, Metropolitan Museum, 10 works; Museum of French Art, 73; Maison Française of Columbia University, 10; Club of the French War Veterans, 9; Brooklyn Museum, 30; Philadelphia, Pennsylvania Museum, 6; Buffalo, Fine Arts Academy, 1; Cleveland, Museum of Arts, 1; Indianapolis, Art Association, 4; Hartford, Wadsworth Athenaeum, 3; Morristown, N. J., Public Library, 2; Fort Worth, Texas, Museum of Arts, 5; Waco, Art League, 1; Santa Fe, Museum of New Mexico, 1; Charleston, Museum, 1; Muskegon, Mich., Hackley Gallery, 6; Reno, Nev., Historical Society, 2; MacPherson, Kan., School Museum, 2; Lindsborg, Kan., Art Club of Bethany College, 2; Ottawa (Canada), National Gallery, 8; Town House, 4; Montreal, Municipal Museum, 1; Quebec, Municipal Museum, 2.

The committee is preparing a collection of French works which will be offered to an American university.

Three years ago a "Committee for the Diffusion of Modern French Art" in the museums of North America was founded.

The members of this committee are working to the end that modern French art shall be better known in the United States, Canada, Mexico and Cuba. They started offering to American museums the works of living French painters, water color artists, sculptors and engravers. They offered especially works from artists well known in France, but almost all of them not yet heard of in America. What this committee wants is not to sponsor artists already known; it is to help America find artists still young or even elderly, whose names will be hailed later as those of sincere, honest and reliable artists.

This committee does not favor a particular school or group of artists. It is interested in classical and traditional painters such as Emile Bernard, Dérivé, P. Albert Laurens, Jacques Simon, Hugues de Beaumont, Deluermoz, Lucien Ott, Paul Morchain and Boucart; in the artists of the group represented by Bouquet de Monvel, Jacques and Pierre Brissaud, Lepape, Jean de Gaigneron and Mathey; it also wishes to introduce the followers of Impressionists like William Malherbe, Gir and J. Bergès, and the disciples of Cézanne, Guillaume Dulac and Grassin, and individualists such as Charlot or Seevagen, who resemble Cour-

Acquires a Hesselius



"MISTRESS ANN GALLOWAY"
By GUSTAVUS HESSELIUS

Gustavus Hesselius, the painter of this portrait of Mistress Ann Galloway, is the earliest known painter in America, a fact which gives this picture, lately acquired by the Metropolitan Museum, something of a historic as well as an artistic interest. Hesselius came to this country from Sweden in 1711 and settled in Philadelphia. This picture was painted in 1721, his subject—a member of the Quaker settlement at Tulip Hill, Maryland—being then eighty-nine. The artist is supposed to have painted a number of portraits and Biblical subjects, but at the present time there are only three others besides this that can be definitely attributed to him. It is to be seen in Gallery 16 at the Museum.

bet only by the frankness of their interpretation and the vigor of their coloring.

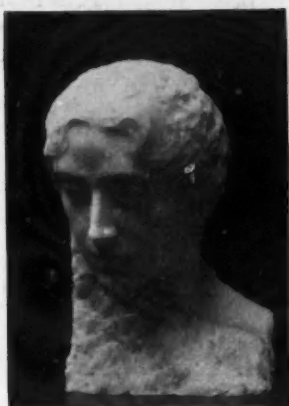
The members of the committee are: Mrs. George Blumenthal, Miss Lucy M. Taggart, Marshal Lyautey, Albert Blum, George Blumenthal, Antoine Bordes, Albert Breton, Paul Brunet, Jacques Cartier, Pierre Cartier, G. J. Demotte, Joseph Durand-Ruel, George Durand-Ruel, MacDougall Hawkes, Lucien Jouvand, Otto H. Kahn, Willard V. King, Francis Kleinberger, Roland Knoedler, Eugene Meyer, Condé Nast, Raymond Orteig, Emile Rey, Mortimer L. Schiff, Arnold Seligmann, Th. Seltzer, Louis Thomas, Emile Utard, Whitney Warren, Felix Wildenstein, the French American Chamber of Commerce of New York, the Alliance Française of Philadelphia, the Alliance Française of Ottawa, the Compagnie Générale Transatlantique, the Maison Pinaud.

The members of the committee pay a life membership of \$100, or \$250, or \$1,000. Some of the donors, like Mr. Kahn, have donated several times the amount of their membership pledges.

Guillaume to Represent Barnes

PARIS—Dr. Albert C. Barnes, who is founding the Museum of Modern Art at Merion, Pa., has named Paul Guillaume to serve as European secretary of the Barnes Foundation.

FEARON



Mr. Walter Fearon begs to announce that Jo Davidson's Sculptures are now confined to Fearon patrons—they are invited to see them without being solicited to buy.

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MINIATURE SHOW OF HIGH STANDARD

American Society Makes Its Twenty-fourth Annual Display Most Attractive in Years—105 Works

In the twenty-fourth annual exhibition of the American Society of Miniature Painters in the Knoedler Galleries are 105 of these little pictures on ivory, and they make the most attractive show that the society has had in recent years. This impression is produced by the fact that the members and other contributors have kept their paintings within the dimensions of what true miniatures should be and also by the high quality of the work shown in practically all the exhibits.

Among the portraits impressing themselves on the visitor by the presentation of character and charm of subject or color are Evelyn Shaylor Harmon's self-portrait called "From Two Reflections," Ichiro E. Hori's head of Baron K. Morimura, Stella Lewis Marks' dignified bust of Associate Justice McKenna of the United States Supreme Court, and Nicholas S. Macsoud's "Miss Dorothy C. Allen." Lydia Longacre shows a group of three portraits; Alice Beckington, "Coral, Turquoise and Amber," as attractive in its color as its title would suggest; Mary W. Hamilton, a self-portrait, and W. J. Whittemore, a portrait of Miss Peggy Fish.

William J. Baer is the subject of a really admirable likeness by Mabel R. Welch, who shows also a portrait of her fellow member, Elsie Dodge Pattee. Mr. Baer exhibits three paintings; Eulabee Dix has one of Mrs. H. P. Dix. Margaret Foote Hawley's contributions number ten, including portraits of Mrs. George Perkins and Henry C. Breckinridge. Lucy M. Stanton has two paintings quite outside of true miniature art, studies of negroes in the South, "Working on the Street" and "Resting," which have the merit of being full of the character of those folk. Johanna M. Boericke has two tiny landscapes; Rosina C. Boardman, a still life and two Moroccan types, and Helen Winslow Durkee, a still life and "The Window Ledge" in addition to three portraits. The exhibition will continue until March 10.

Warren Davis Exhibits in Paris

PARIS—Warren Davis received an invitation from the Galerie J. Allard, in Paris, to show a collection of his nudes. The exhibition, comprising forty pastels, opened there over a week ago and judging from the many complimentary criticisms, the show appears to be a success.

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URGE CLUBS TO BUY ONLY NATIVE ART

Members of Locust Club Art Committee, Philadelphia, Purchase Garber Painting as an Example

PHILADELPHIA—The art committee of the Locust Club of Philadelphia, when it announced that it would confine itself to the purchase of American paintings and bronzes, and only from the annual exhibitions of the Pennsylvania Academy of the Fine Arts, had in mind primarily the decoration of its club house. Its main purpose, however, was to bring to the attention of other clubs, both in Philadelphia and in the country at large, the possibilities of the patronage of American art, justified by the splendid work produced by our artists.

The Locust Club's first purchase is "Lowry's Hill," the landscape by Daniel Garber which won the club's gold medal at the current display of the Pennsylvania Academy. The art committee of the club, headed by Albert Rosenthal, has a fund of \$5,000 with which to establish the nucleus of the gallery.

"The spacious walls of most of our club houses permit of the hanging of the larger and more important canvases, which is impossible in the modern apartments," said Mr. Rosenthal. "The clubs include in their membership the best in our national, social, cultural and financial life, and the division of expense makes it easy, by organized effort, to back up our annual art exhibitions, which are run at a great loss to the institutions responsible for them; exhibitions that are of benefit to the country, and almost the sole means of the artist to reach the great public."

Detroit Institute of Arts

Purchases Painting by Roerich

DETROIT—The Detroit Institute of Arts has purchased for its permanent collection Nicholas Roerich's painting, "Polovetsky's Camp," designed for the setting of "Prince Igor," which was used in America by the Imperial Russian Ballet under Serge Diaghileff. Swetlow, in his book on the Russian ballet, wrote, "Everyone remembers the sensation aroused by the Polovetsky scene in 'Prince Igor,'" and declared that the painting gave a general conception of Roerich's work.

The exhibition of Roerich's paintings, almost 200 works, which has been touring America two years will end its travels on April 10 at Rochester.

Mrs. Lydig Likes Humor

Arthur G. Learned's "Lady Vibrating to Jack-in-the-Pulpit," on view at the Humorists' exhibition at the National Arts Club, has been bought by Mrs. Rita de Acosta Lydig. The artist says he painted it from a recollection of her listening to her fiancé, Rev. Percy Stickney Grant, preaching two years ago.

ROCKEFELLER BUYS 'UNICORN' TAPESTRIES

Famous XVth Century Set Had Always Been in the Possession of the La Rochefoucauld Family

John D. Rockefeller, Jr., has purchased for \$1,150,000 the set of six XVth century Gothic tapestries entitled "The Hunt of the Unicorn," which had been in the possession of the La Rochefoucauld family of France since they were woven and which were privately exhibited in the Anderson Galleries last November. When the news of this purchase by Mr. Rockefeller became known his representative in New York city gave a statement to the press in which he said that after the tapestries were exhibited at the Anderson Galleries they were taken to London.

"A few weeks ago," the statement continued, "they were purchased in London by an agent of Mr. Rockefeller and have now been shipped to this country, although the report that they are hanging in his house is incorrect, for the reason that they have not yet been released by the customs authorities. Before purchasing them Mr. Rockefeller had what he considered to be responsible assurances that their sale was duly authorized by their owner. Mr. Rockefeller had no information as to any understanding between the owner and the French government concerning conditions under which these tapestries might be removed from France."

This last statement refers to a discussion aroused in Paris by the local newspapers over the report that the tapestries had been sold, a discussion which brought about protests against such great French art works being permitted to leave the country. As there is a duplicate set of the tapestries in the Cluny Museum, the French government had no objection to the La Rochefoucauld family selling theirs.

The "Hunt of the Unicorn" tapestries were brought to New York in November by M. Edouard Larcade, art expert and vice president of the Chambre Syndicale de la Curiosité et des Beaux-Arts of Paris. They are the subject of an authoritative article, written by Phyllis Ackerman, for *International Studio* for January. This is accompanied by reproductions of the six tapestries.

Langdon Warner to Work in Asia

PHILADELPHIA—The resignation of Langdon Warner, director of the Pennsylvania Museum, Memorial Hall, Fairmount Park, has been accepted by President John D. McIlhenney, to take effect in the spring. Mr. Warner will not leave until he takes up his new work. He has accepted an offer from the Fogg Museum to go to China for research in connection with Harvard University. Mr. Warner has done exploration work in Asia before.

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**LAMM COLLECTION
SELLS FOR \$318,981**

Rembrandt's Portrait of Himself
Brings \$31,000, Highest Price
of Sale—Full List of Paintings

Rembrandt's portrait of himself, painted about 1629 when he was in the neighborhood of twenty-three years old, brought \$31,000 at the sale of the art collection of Carl Robert Lamm from Sweden which was held at the American Art Galleries on Feb. 21, 22, 23 and 24. The buyer was Gustavus von Bergen. The eighty-three pictures were sold for \$155,650, and the whole assemblage of 997 numbers for \$318,981. The complete list of the pictures, with their sizes, buyers and prices, follows, with a list also of the principal other items in the sale.

- 557—Landscape with Figures, (9½x12½), Van Ruysdael; Eugene Metzger\$150
558—Portrait of a Child, (16x12½), Philiberte Ladoux; J. Chein\$775
559—Head of a Man, (18x14½), French school; Count Sparre\$90
560—Study of a Head, (13½x10½), Wilhelm Leibl; A. W. Beskow\$200
561—"De Difficile Defaite," (16½x18½), Antoine Coppel; John Buss\$120
562—"Sir Walter Raleigh," (20x15), Key; Samuel Seabury\$775
563—Portrait of an Old Woman, (19½x16), Rubens; Mrs. M. P. Stromberg\$4,600
564—"L'Amour," (16x11½), De Troy; E. Ackerman\$3,100
565—Portrait of a Noble, (20½x17), Caspar Netscher; W. F. Laporte\$275
566—"Mme. Le Cour," (20½x16½), French school; A. Wallenberg\$410
567—"M. Le Cour," (20½x16½), French school; A. Wallenberg\$425
568—Still life, (21½x18), attributed to Chardin; Amos Pinchot\$300
569—Landscape in Moonlight, (13½x18½), Van der Neer; Arthur Hoe\$275
570—Portrait of a Man, (20½x18½), De Champaigne; Mrs. N. Suyks\$275
571—"Christ Carrying the Cross," (24½x18), G. F. Mainardi; J. W. Quistgaard\$210
572—"Venus Couchée at Endormie pres de l'Amour," (18½x26½), Boucher; A. Williams\$400
573—Portrait of a Man, (25½x20½), Duplessis; A. Wallenberg\$180
574—Portrait of a Man of Rank, (25½x21), French school; Donald Brown\$180
575—Portrait of a Man, (26x21), unknown; J. W. Quistgaard\$110
576—Portrait of a Man, (24x18), Lawrence; Mr. Parke, agent\$1,550
577—Portrait of Young Woman, (30x25), attributed to Hoppner; K. Stanley\$300
578—Portrait of a Man, (30x25), Samuel Cotes; John Boss\$125
579—"Katharina Affleck," (30x25), Van der Banck; E. F. Albee\$625
580—Portrait of a Courtier, (31½x25½), attributed to Hyacinthe Rigaud; Mr. Bernet, agent\$270
581—Portrait of a Young Lady, (30½x25), Lawrence; F. Billing\$2,100
582—Portrait du Roi Soleil, (31½x26½), French school; Mrs. E. D. Faulkner\$180
583—Portrait of a Young Lady, (30½x25½), Opie; J. H. Lehman\$750
584—"Dame au Manteau Rouge," (33x26½), attributed to Nicolas Largilliere; Mrs. E. D. Faulkner\$180
585—Allegorical composition, door panel, (31x23½), school of François Boucher; Dr. L. Kast\$150
586—Still life, (29x27), Melchior d'Hondecoeter; P. J. Knobloch\$310
587—"Homeward from the Forest," crayon, (22½x16½), Millet; Mr. Bernet, agent\$575
588—"Zorn and His Wife," etching, (12½x8), Anders Zorn; Theodore Stone\$875
589—"Mr. and Mrs. Furstenberg," etching, (7½x11), Anders Zorn; A. Williams\$250
590—"Rêve d'Amour," etching, (8½x5), Anders Zorn; F. V. Chappell\$600
591—Biblical composition, drawing, (10½x14), Paolo Veronese; Samuel Schiffer\$300
592—Nude study, (9x11½), school of Boucher; A. Williams\$240
593—"La Tête de Flore" (Mme. Deshayes), (15½x12½), aquatint engraved by Louis Marin Bonnet after François Boucher; E. F. Bonaventure\$325
594—Portrait of a Young Lady, pastel, (23½x19½), Rosalba Carriera; A. Williams\$65
595—"M. Sarazin of Bordeaux," pastel, (22½x20½), Perronneau; E. Akerman\$1,800
596—"Project de Plafonnage," (18x18), Tiepolo; S. A. Powell\$225
597—"Harvest," (15½x13½), Taravel; A. Williams\$375
598—Young Lady Completing Her Toilet, (34½x21), Paulus Moreelse; Clara Block\$550
599—"La Dame au Petit Chien," (27x32½), Mignard; Mr. Bernet, agent\$450
600—"Young Man with a Dog," (33½x26½), Lely; A. Olivotti\$375
601—Portrait of a Lady, (35½x28½), Alexandre Roslin; A. Wallenberg\$800
602—"Philippe d'Orleans," (36x25½), attributed to Rigaud; Count Sparre\$225
603—"Glorification de Venus," (28½x37½), Jean Baptiste Lemoine; Alfred Allen\$650
604—Portrait of a Lady, (25½x20½), Largilliere; Mr. Bernet, agent\$650
605—"Grand Duchess Elizabeth of Russia," (31½x25½), Mme. Vigée-Lebrun; Mr. Parke, agent\$4,100

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- 606—"After the Bath," (32x23½), Anders Zorn; Mr. Parke, agent\$8,400
607—Portrait of an Old Woman, (11x9½), Liebi; John Levy\$775
608—Landscape with Figures, (18½x26), Van Goyen; Joseph Brummer\$375
609—Landscape with Figures, (18½x26), Guardi; E. F. Tulyer\$450
610—"Professor Salvaggi," (24x19½), Jacques Louis David; M. Bing\$600
611—Portrait of a Gentleman, (21x16½), Van der Helst; A. Rothbart\$475
612—Portrait of a Lady, (27½x21½), Jan Van Reyesteyn; Mr. Bernet, agent\$800
613—Portrait of a Gentleman, (31½x25½), Largilliere; E. F. Albee\$3,000
614—Portrait of a Young Nobleman, (18x9), Bernhard Striegel; C. T. Engberg\$2,200
615—Portrait of a Young Man, (19½x16½), Rubens; C. T. Svenson\$4,100
616—"M. Sedaine," (21½x17½), Jacques Louis David; Lewis & Simmons\$575
617—"Prince d'Oneglia de Savoy," (25½x21), Van Dyck; A. Schmidt\$3,600
618—Portrait of a Lady, (25½x17½), Frans Hals; L. Bergener\$6,100
619—"Philip Rubens," (27x19½), Rubens; A. Schmidt\$7,500
620—Self Portrait, (24½x18½), Rembrandt; Gustavus von Bergen\$31,000
621—Portrait of a Man, (28½x24½), Van Dyck; E. Akerman\$2,600
622—"Paulus Pontius," (29½x24½), Van Dyck; Mr. Bernet, agent\$10,300
623—Landscape with Figures, (28x35½), Alessandro Magnasco; A. W. Beskow\$350
624—"Cardinal Fleury," (32x25½), Rigaud; Mr. Bernet, agent\$800
625—"Girl Preparing the Roasts," (45½x26½), Abraham Blomaert; Mr. Bernet, agent\$725
626—Still life, (39½x31½), François Desportes; A. Williams\$950
627—Still life, (36½x29½), François Desportes; P. Sussman\$300
628—"A Lady of Music," (42½x32), Carle Vanloo; Mr. Bernet, agent\$550
629—Portrait of a Lady, (28½x24), Van Mierevelt; Mr. Seeman, agent\$3,400
630—"Queen Louisa Ulrica of Sweden," (39½x31½), Jean Pesne; E. F. Albee\$2,900
631—"King Adolf Fredrik of Sweden," (39½x31½), Jean Pesne; E. F. Albee\$2,900
632—"A Premiere," (34x24½), Anders Zorn; J. Aspegren\$5,700
633—Still life, (36½x39½), Oudry; E. J. Townes\$225
634—Portrait of a Churchman, (51½x38½), French school; Ehrich Galleries\$300
635—Portrait of a Lady, (55x41), French school; E. J. Lownes\$250
636—"The Attack," (49x68), Oudry; Milch Galleries\$350
637—"Death of Mary," (62x47), Cranach; G. V. Fuerth\$4,100
638—Landscape with Figures, (62x35), Rubens; A. Schmidt\$3,500
639—"The Holy Family under the Apple Tree," (100x74), Rubens; E. Emberg\$9,500

- Other items in the sale:
182—Silver-inlaid bronze candlestick, Mosul, XIIIth century; Emil Tabbagh\$2,650
680—Silver-tureen, cover and tray, French XVIIIth century; Metropolitan Museum\$825
696—Two silver braziers, French XVIIIth century; Dr. E. Cadgae\$800
728—Two bronze and cuivre doré candelabra, after Clodion; E. F. Albee\$860
733—Two bronze and cuivre doré candelabra, Directoire period; E. F. Albee\$1,100
735—Lyre cuivre doré and marble clock, Marie Antoinette period; Henry Symons\$860
742—Two cuivre doré wall appliques; Henry Symons\$1,050
764 and 765—Two Arras tapestry cushions, XVIIth century; Emil Feffercorn\$1,580
876—Two alabaster vases mounted in cuivre doré, French, XVIIIth century; Mr. Bernet, agent\$1,500
879—Bronze and cuivre doré clock, Louis XVI period; Mr. Bernet, agent\$1,050
885—Cuivre doré mounted marble clock, by Barancourt, presented by Napoleon to Marshal Ney; William Allen\$1,350
897—Astronomical cuivre doré clock, Nuremberg, XVIIth century; Henry Symons\$1,075
928 and 929—Two needlework carved walnut chairs, Stuart period; Emil Feffercorn\$1,000
937—Needlework walnut state chair, Regency period; Joseph Brummer\$1,300
947—Two tulipwood encadrements mounted in cuivre doré, French, XVIIIth century; Charles of London\$1,050
952—Two tulipwood encadrements by C. Jansen, French, XVIIIth century; Mr. Bernet, agent\$1,200
956—Inlaid tulipwood upright secretary mounted in cuivre doré, by Jean François Oeben, French, XVIIIth century; Henry Symons\$1,050
958—Inlaid tulipwood commode mounted in cuivre doré, Louis XV period; Mr. Seeman, agent\$2,400
962—Inlaid kingwood cantonniere and cabinet stand mounted in cuivre doré, Renaissance period; H. Williamson\$1,525
966—Sculptured walnut cabinet, French Renaissance, school of Goujon; James Graham\$1,600
968—Pentelic water jar, Arabic, XIVth century; H. Kevorkian\$1,100
970—Dragon carpet, Eastern Asia Minor, XIVth century; Thomas Sands\$2,800
981—Floral rug, Ispahan, XVIIth century; Thomas Sands\$1,150
982—Floral carpet, Western Persian, XVIth century; M. Markoe\$2,050
984—Imperial medallioned marine carpet, Ispahan, XVIIth century; Jasper Nichols\$4,200
985—Flower garden carpet, Ispahan, XVIIth century; J. F. Ballard\$5,600
986—Flower garden carpet, Western Persia, XVIIth century; Charles O. Richardson\$1,600
988—Flowered cartouche rug, Persian, XVIIth century; Henry Wilson\$4,100
989—Lotus carpet, Eastern Persia, XVIIth century; G. J. Demotte\$2,600
990—Armenian carpet, XVIIth century; Henry Wilson\$3,000
991—Gothic Arras animal verdure tapestry, XVIIth century; Mrs. M. D. Campbell\$2,000
994—Arras tapestry panel, XVIIth century;

- H. F. Dawson\$1,100
995—Flemish tapestry table cover, Brussels, XVIth century; L. Vincent\$2,100
996—Gobelins tapestry, "The Month of October," after Lucas Van Leyden by I. Souet, 1712; Mr. Bernet, agent\$13,500
997—Brussels tapestry, "Spring-time Sheep Shearing," XVIIth century, by M. De Vos; Charles of London\$3,200

MISCELLANEOUS PAINTINGS

- Anderson Galleries—February 19 and 20, paintings from the collections of Gregory Nycander, of Gothenburg, Sweden; Victor Koch, of London; the late Jesse A. Wasserman and the late Dorothea Wolff, of New York, and others; total, \$17,585.50 for 178 numbers. The more important items:
10—Landscape with figures, (22x32), Georges Michel; Clapp and Graham\$220
17—"Clouds and Sunshine; Peconnick Valley," (28x36), Ranger; D. Calo and Sons\$330
48—"Sunset Glow," (12x9½), Theodore Rousseau; H. Wheelock\$360
52—"The Marine Painter, Willem Van de Velde," (36x28½), Edouard Charlemont; Arlington Galleries\$235
53—"View Near Boulogne," (10x15) Corot; J. R. Needham\$610
54—"The Cascade," (25½x21½), Courbet; A. R. Rothbart\$725
55—"River scene, (16x25½), Daubigny; G. Hancock\$800
60—"Reconnoitring," (32x42), Schreyer; T. Carroll\$700
61—"Venus and Cupids," (39½x32), Diaz; Arlington Galleries\$550
62—"A Religious Episode," (24x39½), Jose Benlliure y Gil; J. C. Willever\$550
72—"The Hawking Party," (32x41), Camphausen; T. F. Carleson\$300
77—"Charles I at the Battle of Naseby," (56x74½), Camphausen; T. F. Carleson\$300
85—"Taste," from "The Five Senses," (9½x7½), David Teniers the Younger; B. Chisholm\$400
114—Interior with figure, (18x24½), Cornelius Saftleven; D. Page\$340
121—"Head of a Saint," (20x25), Van Dyck; E. Hoyt\$230
125—"Saying Grace," (13x14), Brekelenkam; J. Radcliffe\$385
126—Landscape with Biblical scene, (9½x15), De Patinir; M. J. Rugeron\$360
129—Stable interior, (20x26), Van Ostade; W. Moran\$740
134—Portrait of Rembrandt's father, 24½x18, Dou; Herman Fuld\$230
173—"The Death of Cleopatra," (39x32), school of the Carracci; W. Murphy\$210

VORON CHINESE COLLECTION

- Anderson Galleries—February 22, 23 and 24; antique Chinese objects of art, the property of I. Voron; total, \$55,269.50 for 565 numbers. The more important items:
115—Cloisonné altar set, five pieces, Ch'ien-Lung; C. R. Morley\$280
118—Cloisonné vase, Ming; Aron\$250
124—Cloisonné koro, teakwood stand, Yung Cheng; Clapp & Graham\$250
137—Pair of famille-verte plates, K'ang-Hsi; James Robinson\$375
140—Plate with supposed portrait of Tan-Hui-Pan, K'ang-Hsi; A. F. Kinney\$875
145—Pair of famille-verte ginger jars, K'ang-Hsi; G. Schiller\$625
150—Portrait of peach bottle, teakwood stand, Ch'ien-Lung; A. F. Kinney\$1,100
54—Tall decorated vase, Ming; A. F. Kinney\$280
55—Three-piece garniture set, K'ang-Hsi; James Robinson\$1,500
74—Blue hawthorn temple jar and cover, K'ang-Hsi; Mrs. A. F. Kinney\$350
76—Pair of blue hawthorn beakers, K'ang-Hsi; Miss H. Counihan, agent\$1,660
14—Coviform green jade vase and dome cover; Miss H. Counihan, agent\$350
39—Pair of five-color jars, K'ang-Hsi; Leo Axiay Company\$1,000
41—Imperial palace vase, Ch'ien-Lung; A. F. King\$350
49—Three-color biscuit porcelain "Goddess of Mercy," K'ang-Hsi; F. Maybaum\$350
40—Three-color biscuit group, man and horse, K'ang-Hsi; C. L. Hertzman\$800
41—Five-color porcelain elephant, Ch'ien-Lung; F. Maybaum\$550
74—Pair of imperial yellow gallipots, K'ang-Hsi; J. M. Stratton\$1,650
75—Imperial yellow jar and cover, K'ang-Hsi; J. M. Stratton\$350
55—White tottie-form vase, Ch'ien-Lung; A. F. King\$585
89—Blanc-de-Chine statuette of Kwan-Yin as a bodhisattva, Ming; Miss H. Counihan, agent\$1,500
90—Sang-de-boeuf vase, gallipot shape, K'ang-Hsi; Maurice Goodman\$625
94—Sang-de-boeuf cabinet vase, K'ang-Hsi; Maurice Goodman\$925
26—Pair of imperial yellow garden seats, Ming; Mrs. H. E. Huntington\$2,900
34—Tall vase with battle scene, K'ang-Hsi; order\$950
39—Lacquer and mother-of-pearl settee from Peking summer palace, K'ang-Hsi; Mrs. H. E. Huntington\$1,625

Pictures and Tapestries

Sold at Auction in Paris

PARIS—A portrait of Mme. Armand Dayot by Anders Zorn, put up at a sale of prints in the Hôtel Drouot, attained 2,400 francs, or 2,800 with costs. Two Méryons, "La Tour de l'Horloge" and "Tourelle, rue de la Tixeranderie," fell respectively at 2,120 and 2,150 francs. The Bonnat tapestries brought the following prices in francs:

- XVth century Flemish, "Lion Attacking a Stag"20,350
XVIIIth century Brussels, mythological subject7,700
Flemish, "The Story of Psyche"8,000
A sale of modern pictures produced these prices:
Besnard, pastel of a woman3,400
Lhermitte, "The Windmill"2,200
Thaulow, pastel, "River at Springtime"4,100
Courbet, "Vallon en Hiver"4,100
Decamps, "Souvenir d'Asie Mineure"8,010
Diaz, "Turkish Houses and Gardens"8,100
Lebourg, "La Retenue à la Rochelle"4,500
Roybet, "La Partie de Cartes"4,000

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PAINTING OF CHRIST LEADS TO SUMMONS

Kaufman's Satire on Prohibition
at Independent Show Prompts
Action in a Magistrate's Court

No art jury but a real court in the person of Magistrate Moses Ryttenberg has been called upon to pass on J. Francois Kaufman's "Father, Forgive Them, for They Know Not What They Do," which was hung in the annual show of the Society of Independent Artists in the Waldorf-Astoria hotel. The magistrate has promised to announce his decision on March 12, not passing, however, on the painting as a work of art but only as to whether it is a menace to the morals of the community.

Kaufman's painting caused a furore. It portrays the marriage at Cana and represents the Christ standing in the center of a group, William Jennings Bryan emptying a jug of wine on the floor, Andrew J. Volstead resting a restraining hand on the shoulder of the Christ and calling His attention to Bryan's act, while William H. Anderson, his head crowned with a derby hat, stands in the background. All but the three modern characters are in the dress of biblical times.

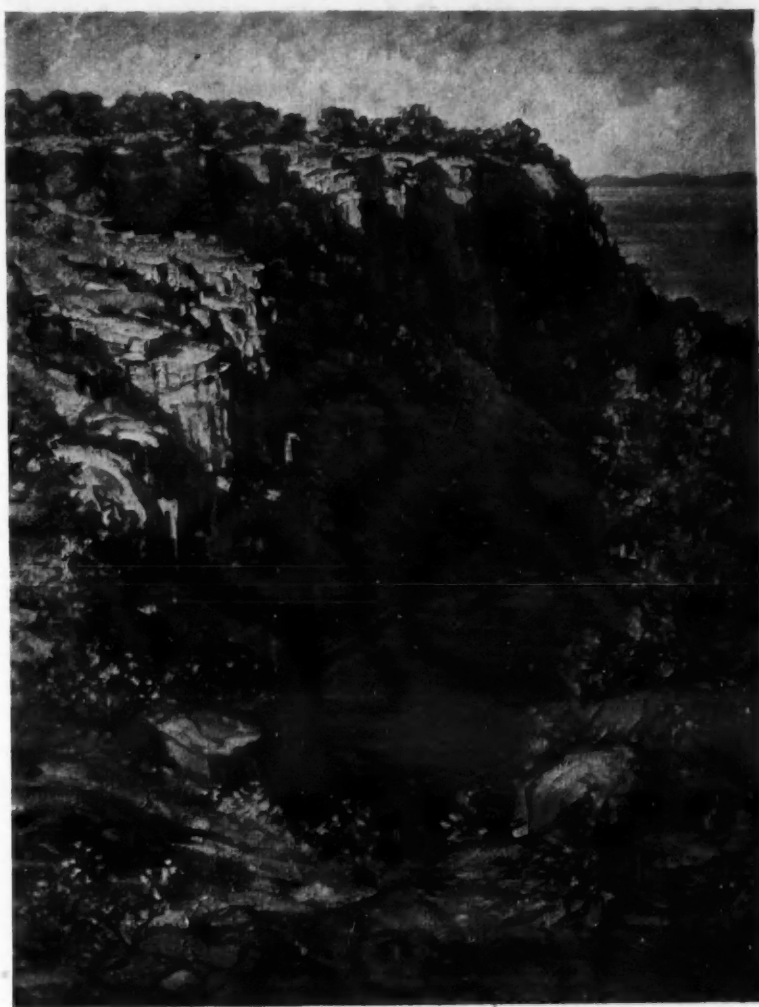
A complaint against the picture was made by Detective Fred Russell in the Jefferson Market Court. Magistrate Ryttenberg, who had Abraham Baylinson, secretary of the society, before him on a summons, advised that the society take down the picture. This, however, both Mr. Baylinson and John Sloan, president of the society, refused to do, denying that the picture imperiled the morals of any one or that the society was responsible for the pictures shown, since it hung all that were entered by its members.

C. F. Kelly to Be Assistant Director of Chicago Institute

COLUMBUS—The resignation of Professor Charles F. Kelly, head of the department of art at Ohio State University, will take effect next June.

Professor Kelly will become assistant director of the Chicago Art Institute, in succession to J. Arthur MacLean, who recently assumed the directorship of the John Herron Art Institute, Indianapolis. He is president of the Columbus Art League, and a graduate of Harvard of the class of 1907. He came to Ohio State in 1914, after teaching for six years at the University of Illinois.

Detwiller's Beautiful Glimpse of Palisades



"PALISADES"

By FREDERICK DETWILLER

One of the outstanding pictures in the artist's exhibition at the Ainslee Galleries

American, English and French Paintings by Masters in Sale

American, English and French paintings from the private collection of W. J. Cooke, D. Driscoll and other owners will be placed on exhibition in the Metropolitan Art and Auction Galleries on Monday, March 5, to continue through the week. There are 385 pictures in the combined show.

The American paintings include fine examples of the work of contemporary artists of the first rank and others by some of the older men such as Martin, Homer, Wyant, Blakelock, Ranger,

Twachtman and Frederick W. Kost, and an early figure subject by J. Alden Weir. Guy Wiggins is represented by a characteristic winter scene and there are examples by D. W. Tryon, Bruce Crane, A. T. Millar, Warren Davis, Elliott Daingerfield and George H. Bogert.

There is a group of portraits of the British school including canvases by Gainsborough, Hogarth, Kneller, Opie, Cosway, Romney, Raeburn and Hoppner.

The sale of these paintings and miniatures will take place on the nights of Thursday and Friday, March 8 and 9, the final session being held on Saturday afternoon, March 10.

STEVENSONIA GOES TO ENGLISH BUYERS

Collection Sold by Lloyd Osbourne
At Sotheby's Includes the
Unique "Padre dos Reales"

LONDON—A collection of Stevenson, the property of Lloyd Osbourne, stepson and literary executor of the estate of Robert Louis Stevenson, was sold recently at Sotheby's for £7,825. The principal prices were:

Broadsheet, "Padre dos Reales," believed to be unique, £105; "The Hanging Judge," first edition, unbound, £208; broadside, "I'll Sing You a Tale of a Tropical Sea," £150; autograph manuscript, 334 pp., "On the Choice of a Profession," £106.

Prices paid for other books and manuscripts were:

Welsh poetry of the XIth, XIIth, XIVth and XVth centuries in manuscript on vellum, £150; "The Present State of New England," with respect to the Indian War, 1675, £60; Martin Mar-Prelate, "A Dialogue wherein is plainly laid open the tyrannical dealing of L. Bishoppes against Gods Children," £50; O. Goldsmith, "The Vicar of Wakefield," 2 vol., 1776, £56; Geoffrey Chaucer, "The Canterbury Tales," Caxton's first edition, defective, £109; Boccaccio, "Le Decamerone," 1757-61, £120; C. Dickens, "Pickwick Papers," with rare advertisements, £190; a volume of early manuscript maps of the western coasts of America, £950; George IV's copy of "Holbein's Heads," printed on satin in colors, £84; Lady Dilke's "French Engravers and Draughtsmen of the XVIIIth Century," with nearly 10,000 extra illustrations, £600.

Engravings in color, from the estate of the late Major Sir Edward Coates, Bt., M. P., were sold in the same galleries for £6,078. The principal items were:

J. Condé after Richard Cosway, "Mrs. Fitzherbert," £155; J. Collyer after John Downman, "Miss Farren," £135; P. W. Tomkins after Downman, "Mrs. Siddons," £100; F. Bartolozzi after Downman, "Duchess of Devonshire," £165; S. W. Reynolds after Hoppner, "Countess of Oxford," £150; J. Young after Hoppner, "Mrs. Orby Hunter," £185; W. Ward after Hoppner, "The Daughters of Sir Thomas Frankland," £250; Young after Hoppner, "Lady Charlotte Greville," £205; T. Burke after Angelica Kauffman, "Lady Rushout and Child," £250; Bartolozzi after Lawrence, "Miss Farren," £670; J. R. Smith after Opie, "Mrs. Meymot as Almeria," £125; C. H. Hodges after Reynolds, "Lady Dashwood and Child," £255; Bartolozzi after Reynolds, "Lady Elizabeth Foster," £250; H. Meyer after Romney, "Lady Hamilton as Nature," £460; T. Cheesman after Romney, "Miss Vernon as The Seamstress," £120; J. Jones after Romney, "Lady Hamilton as Emma," £340; C. Knight after Romney, "Lady Hamilton as a Bacchante," £230.

Art Sales and Exhibitions

AMERICAN ART GALLERIES
(Madison Avenue, block 56th to 57th Streets.)
March 5, afternoon and evening; March 6 and 7, afternoons, and March 8, afternoon and evening—Enrico Caruso's artistic and liter-

ary property including his remarkable group of Greek and Roman glass from 200 B. C. to the Vth century, Rhodian, Persian and other rare faience, Limoges enamels, Renaissance bronze statues, mortars and plaques, fine Persian miniatures, mostly from the Tabbagh collection; a beautiful group of gold and enamel watches and snuff boxes of the Louis XV and XVI periods; early Italian majolica, terra-cottas and marbles, textiles and embroideries, and a few pieces of Italian furniture and primitive paintings; an extensive collection of ancient and modern foreign and American gold coins; books and caricatures drawn by the famous tenor himself and his costumes used in "Pagliacci," "La Bohème," "Rigoletto" and other popular operas; to be sold by the executors for Dorothy Caruso, ancillary administratrix, and the family of the late Enrico Caruso. On free view from February 28.

March 7, evening—Valuable paintings including examples by Troyon, Daubigny, Van Marcke, Gainsborough, Schreyer, Israels, Blommers, Mauve, Gerome, Jacque, Marin, Vibert, Inness and other important artists, from the collection of the late P. A. Valentine, of New York, to which have been added a number of valuable paintings belonging exclusively to private owners and which include a Rembrandt, a Van Dyck, a Hale and two Titians. On free view from February 28.

March 9, afternoon—Bronzes, porcelains, a remarkable musical clock of old Dresden and ormolu from the famous Doubl collection, Wedgwood from the Sanderson and Hamilton collections, beautiful old gold and enamelled snuff boxes, watches and other objects of artistic interest; from the collection of the late P. A. Valentine, of New York. On free view from February 28.

ANDERSON GALLERIES (Park Avenue and 59th Street.)

March 5 and 6, evenings—Books, manuscripts and autographs from the libraries of Mrs. Luther S. Livingston, of Cambridge, Mass., and the late E. C. Benedict, of Greenwich, Conn.

March 6 and 7, afternoons—Arms and armor, a collection formed in Austria.

March 8, afternoon and evening, and March 9, afternoon—Library of the late William H. Winters, of New York.

March 10, afternoon—Early American furniture and furnishings collected by Bernard Glick, of New York.

METROPOLITAN ART AND AUCTION GALLERIES (45-47 West 57th Street.)

March 8 and 9, evenings, and March 10, afternoon—Oil paintings, the property of W. J. Cooke, D. Driscoll and others, including works by Crane, Homer, Blakelock, Wyant, Twachtman, Murphy, Hoppner, Gainsborough, Romney, Diaz and others.

PLAZA ART AUCTION ROOMS (5, 7, 9 East 59th Street.)

March 6, 7, 8, 9 and 10, afternoons—Artistic property from the estate of Daniel T. Garrie and other sources including furnishings from studios at Palm Beach and Chinese rugs.

JAMES P. SILO AND SON (40 East 45th Street.)

March 7, 8, 9 and 10, afternoons—Miscellaneous collection of furniture.

WALPOLE GALLERIES (12 West 48th Street.)

March 9, afternoon and evening—Small, decorated boxes and snuff boxes and bottles, collected by Daniel Sidney Brown, late of St. Louis, Mo.

INTERNATIONAL STUDIO for MARCH

PEYTON BOSWELL - EDITOR

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A GREAT VARIETY of ARTICLES

FROM the East of ancient glory, the Italian renaissance, the South Seas, contemporary France and America, INTERNATIONAL STUDIO for March has gathered rare treasures for its readers. Written by men and women expert in their fields, the articles are not only authoritative but also vividly interesting.

BEAUTIFUL ILLUSTRATIONS

INTERNATIONAL STUDIO enjoys a world-wide reputation for the unsurpassed excellence and broad range of its black and white and color illustrations. The simple statement, therefore, that you will find between the covers of the March issue more than one hundred and seventy halftones and thirteen color plates, more than are used in many fine books on art, needs no amplification.

THE MAGAZINE in the FUTURE

INTERNATIONAL STUDIO has but one fixed policy—to publish each month the finest art magazine it is possible to create, in subject matter, illustrations, and physical appearance. To that end every editorial and technical means to increase the magazine's significance and beauty will be employed. A subscription will bring you an increasingly beautiful source of artistic inspiration and delight.

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DIGHTON, LTD.'S, VICTORY

On another page of this issue of THE ART NEWS appears an account of the victory won in the British High Court by Messrs. Basil Dighton, Ltd., of Savile-row, London, and by Basil L. Dighton and Henry W. Lawrence, directors of the company, in a suit brought by Adolphe Shrager for £85,000 paid for antique furniture and art objects in transactions alleged by the plaintiff to be fraudulent. The official referee of the High Court decided the suit in favor of the defendants, granting their counterclaim against Shrager for money due for goods bought, delivered and not paid for, amounting to £25,000 with costs.

This signal triumph for the defendants in this suit is a happy outcome of a case that was of immense importance to both antique dealers and their clients. It has established the reliability of Messrs. Basil Dighton, Ltd., and the two directors of the company and has restored the shaken faith of amateur collectors in the business of dealing in art objects.

In its issue of December 9, 1922, THE ART NEWS made some comments on this case, based on a humorous account of its inception written by Francis Hackett and printed in the New York World. Neither in its quotations from the World article nor in its comments did THE ART NEWS mention the name or names of Messrs. Basil Dighton, Ltd., and it regrets that even in this shadowy manner any reflection was cast upon that firm. THE ART NEWS rejoices, in common with all those interested in the integrity of the art and antique business, that this case has resulted in so highly satisfactory a manner both to the defendants in this action and to the antique business in general.

HUMORS OF SCULPTURE

Just why so dignified and serious an art as that of sculpture should so often appear in the newspapers in a comic aspect is a thing not easy of understanding by a professional writer on the arts who is apt to hold sculpture in high reverence. But three instances of this viewpoint as to sculpture have appeared in the newspapers within the last few days, from places as remote from each other as Atlantic City, Paris and Zurich, which are chiefly distinguished by that unconscious—if somewhat painful—humor in which officialdom is linked with public statues. One of them is simply a tribute, if somewhat unfortunate in its expression and results, to the realistic charm of the modelled figure.

Atlantic City's contribution to this melange is the action of a councilman in ordering that an eight-foot statue of an undraped nymph on a public fountain in Ventnor be made to wear a cloak and

Sidney Laufman, American from Paris, Makes Debut Here



"ON THE ROAD TO CAGNES"

By SIDNEY LAUFMAN

Paintings by Sidney Laufman at Mrs. Sterner's Gallery introduce a new artist to New York. Mr. Laufman was a pupil of Robert Henri and was afterward a student under Angel Zarraga in Paris. Last October he held an exhibition at the Galerie Devambez.

The landscape of Provence is Laufman's subject, and its somewhat stern and somber aspect accords well with his

taste. His own austerity of feeling draws him naturally to its almost harsh gray-green foliage, its browned and often crumbling walls. For the painter who inclines to the classic such landscape seems made to order. Simplicity in the use of detail, definiteness, a marked sense of construction and an emphatic insistence on line are characteristic of Laufman.

An "Old Mill," one of the finest of the group of about twenty-five pictures,

responds to dignity of form without indulging in sentiment. The artist painted in Saint-Paul du Var, where he came under the influence of Gabriel Fournier, Pierre Farrey and Corneau, to whom Louis Vauxcelles, in writing of his work, attributes some of his insistence on solidarity of construction and elimination of all that is inessential and ephemeral. His paintings will remain on view until March 17.

that nymph must be wrapped in a stone cloak or forever lose her place in the world.

The Parisian incident is that of a difference which has arisen over the statue soon to be erected in the Place des Etats-Unis in honor of the American soldiers who fought in the World War. In the original study for the work two soldiers, who typify America and France, are represented clasping hands, each wearing gloves. A French stickler for correct military dress, and who is secretary of the committee in charge of the erection of the monument, holds that it is not according to correct American military form for a private to wear gloves. And until those gloves are removed the statue, like the Scotchman and the port wine, gets no forrader.

The most truly spectacular of these incidents is reported from Zurich. It appears that a giant of a Tyrolean, having become decidedly the more mellow from drink, took such a violent fancy to Peter Poepelmann's masterpiece called "Spring" that he clasped his arms around the white figure and endeavored to abduct it from a theatre lobby. But the abduction failed for the reason that the lady in the case was too weighty and fell to the ground, being irreparably ruined. Germanic realism in sculptural art never had so moving a tribute as this.

BALTIMORE'S MUSEUM

If any student of the history of art in the United States were to trace its spread in the single phase of the establishment of art museums throughout our country he would find that not until February, 1923, was the city of Baltimore, in spite of its long cultural record, possessed of such an institution.

The Baltimore Museum of Art, which was publicly inaugurated on February 22, is the actual realization of the plans of the corporation bearing that name which was organized in 1914. Its home is the historic Garrett Mansion in Mount Vernon Place and, in accordance with the best museum practice, admission to it is free at all times, the galleries being kept open on Friday nights and on Sunday afternoons, these being two admirable customs which enable working folk to see the treasures of the institution in their leisure hours.

This latest addition to American art museums is officially linked to New York through the circumstance that Mr. Henry W. Kent, secretary of the Metropolitan

Museum of Art, acted as the principal adviser to the officials of the Baltimore Museum of Art in the adaptation of the Garrett Mansion to the purposes of an art museum. And it was at Mr. Kent's suggestion that Miss Florence N. Levy, formerly a member of the Metropolitan Museum's official staff, was appointed director of the museum. "Our Metropolitan Museum is becoming more and more a foster-parent to American art museums and a training school for curators and directors. It may well be proud of the latest addition to its museum children, its emotions in this respect being second only to those of the people of Baltimore in at least having a public art museum of its own."

HIDDEN COLLECTIONS

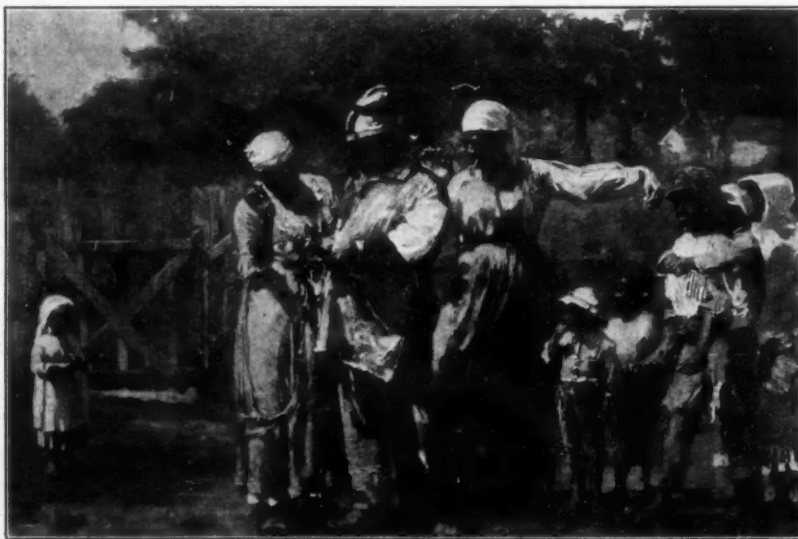
The reluctance to exhibit, or the inability to exhibit if you wish, the so-called hidden art collections in New York city and elsewhere, about which our correspondent G. F. M. so interestingly writes in another column of this issue

f THE ART NEWS, raises the question of human selfishness.

Generosity may exist in a large degree among collectors, but the question of feasibility, as much as expediency, enters into the situation. So far as we can see, unless there is a detached gallery for such exhibitions, it means an intrusion into the living rooms of a private household and he services of a domestic called from his or her legitimate duties. Surely no one would dissent from the exclusion of ordinary sightseers or students under these conditions, especially when it is known that distinguished art connoisseurs are always welcomed to all collections and are commonly escorted by the collector himself.

This necessary exclusion, it seems to us, should not act as an argument against the formation of private collections, but rather should act as a stimulus for the reation of additional public collections, or which there is now such insistent demand, even if this should call for federal, state or municipal aid.

Metropolitan Gets Early Work by Homer



"THE CARNIVAL"

By WINSLOW HOMER

This early example of the work of Winslow Homer, called "The Carnival," has been purchased by the Metropolitan Museum, where it may be seen in Gallery 12 with two of his other paintings of the same period.

One of them, "Prisoners from the Front," which he was enabled to paint because of his work as a special artist for Harper's Weekly during the Civil War, has been given to the museum by Mrs. Rachel Lenox Porter, while the other, "The Bright Side," has been loaned by Miss Julia E. Peck. "The

Carnival" was painted in Virginia in 1877, where the artist had gone especially to paint the negroes. The picture is essentially American and has a "folksy" charm about it which expresses the same quality found in the songs of Stephen Collins Foster.

A number of these pictures of the South represented Homer in the Paris Universal Exposition in 1878. The London Art Journal, in commenting on his work at the time, mentioned that his negro studies were remarkable "in their strong look of life and their sensitive feeling for character."

STUDIO NOTES

Eli Harvey is making a statue of a bear for Brown University at Providence, which will be unveiled on the campus at the commencement exercises next June as a gift from the alumni. The bear is sacred to the university.

Boris Lovett-Lorski, who has headed the sculpture department of the Layton School of Art, Milwaukee, for more than a year, will open a studio in New York.

C. Harry Allis, painter, and Mrs. Allis will sail early this month for a trip to Central and South America.

Clare Sheridan, sculptor, sailed for Europe on Feb. 21 to resume her work as a newspaper correspondent.

Kenneth Hartwell has a one-man show of water colors on view at the Society of American Fakirs, 11 East 44th St. They were made on a sketching trip in Italy last summer.

Charles Allan Winter has just sold his painting, "A Lady of Burgundy," to Mrs. Richard B. Owen, of Washington.

Jane Peterson has sailed for Bermuda to remain for a month. She has two commissions to paint while there.

Vincenzo Miserendino, sculptor, has just finished a portrait bust of Mary Siegrist, the writer, at his studio, 194 Broadway.

Mrs. Edward R. Hoyt, of Jacksonville, Fla., is holding an exhibition of paintings in that city in which she has invited the following artists to exhibit: C. M. Bell, Benjamin Eggleston, Alta West Salisbury, Melita Blume, Rosalie Clements, I. M. Curtis, Alice Hirsh, Alice Judson, Susan M. Ketcham, Blondelle Malone, Katherine McIntire, Clara Fairfield Perry and Jane Peterson.

Miss Caroline Cox, daughter of the late Kenyon Cox, was married on Feb. 27 to Ambrose Lansing, of the Egyptian department of the Metropolitan Museum of Art, in the apartment of her mother at 130 East 67th St. Mr. and Mrs. Lansing have gone to Virginia for a wedding journey.

Yarnall Abbott, painter, will sail March 21 for Sicily.

Benjamin Eggleston, who has had a studio in the Ovington building, Brooklyn, has moved to 32 Union Square.

Lydia Floret, who has been ill for almost three years, has almost entirely recovered, and has resumed her painting.

Royston Nave is giving up his studio in the Rodin and is building a large studio at Marianna, Texas, where he will devote himself to painting landscapes.

Alice Judson sold last week a large spring landscape to Ralph K. Guinzburg of this city.

Albert Delmont Smith at his Sherwood studio, has finished portraits of Judge Norman Dike, Mrs. T. Schoemaker, Mrs. William Prescott and, he says, the thirty-seventh portrait of Charles Knodler.

Dorothea Litzinger has just completed an over-mantel decoration for a house on Park Ave. She will exhibit decorative canvases at the galleries of Kennedy and Co., 693 Fifth Ave., beginning March 19.

M. Reni-Mel, official artist of the French war department and painter of "America," which was presented by the French government to the American Legion last year, has completed a portrait of a typical Henry Street nurse for the Henry Street Settlement. The picture is a gift of Mrs. Jacob Schiff in memory of her husband.

OBITUARY

FREDERICK W. KOST

Frederick W. Kost, landscape painter, died at his home, Brookhaven, L. I., aged 61. He was born in New York city. He was a National Academician and a member of the Century, Lotos and Reform clubs, the Society of Landscape Painters, the Brooklyn Society of Artists and the Society of American Artists. Among the awards received by him were an honorable mention at the Paris Exposition of 1900, a bronze medal at the Buffalo Exposition in 1901, and a silver medal at the St. Louis Exposition in 1904. He is represented in the Pennsylvania Academy by "On the St. John River, N. B.," in the Brooklyn Institute by "Smithfield Marshes, Staten Island," and in the Montclair Museum by "Moonrise, Fox Hills."

Art Week Medals Bestowed

PHILADELPHIA — The medals awarded the stores giving the best displays during Artists' Week last year were presented by Mayor Moore in his office. The gold, silver, and bronze medals designed by Beatrice Fenton were given to the John Wanamaker Store, Karcher and Rehn, and J. E. Caldwell & Co., respectively. Certificates of merit were awarded to J. E. Limeburner, the Philadelphia Electric Co., the Dennison Co., the Llewellyn Drug Store, Wright, Tindale & Van Roden, S. Kind & Son, the Mitchell-Fletcher Co., and the John B. Stetson Co.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

NEW YORK HAS ITS HIDDEN COLLECTIONS

Great Private Assemblages of Art Reflect Tastes of Individual Owners—Dr. Stillwell is Typical

By G. F. M.

That art collections of great merit do exist in New York hidden from the public eye is common observation in inner circles. Abroad it is contrary-wise. There, nothing of importance is hidden and an application in advance, by letter, a personal card, if there be not a fixed day and hour for the public, obtains an easy admission to practically any collection. The explanation, perhaps, lies in the fact that, in America as opposed to Europe, the art collection is commonly an intimate feature of the collector's home. It is so interwoven with his domestic life that public exhibition of it is impossible without violation of his privacy.

If art is a heritage of the community at large, this then is an argument in favor of its public, rather than private ownership, into which, we admit, it is slowly gravitating. That many of these collections will sooner or later find their way into public museums does not lessen the regret of those in pursuit of art knowledge, nor, while thus far no great calamity has overtaken any of these privately owned collections, is it indisputable that they are subjected to greater risk of damage or complete loss than if publicly owned.

Such are the Stillwell, Goldman, Bache, Blumenthal, Lehman, Friedsam and several other collections. These vary conspicuously in breadth and taste. They may reflect the owner's personality, his education, travel and study; they may reflect his purse or his love of art; they may reflect his several aspirations and personal vanity, or they may reflect solely the dealer's skill as a salesman. Great wealth will bring together great goods, but among them will be found a sprinkling of the doubtful, due to ignorance or avarice at the source of his supply.

Seldom in this country has the leisure class, if any exists, risen to the profound study of art, and there are few competent connoisseurs. Some, however, have and do exist apart from museum attachés. Generally the American collector starts late in life after having attained a large fortune which calls for liberation and the owner's entertainment. He is likely to go astray, for the field of art is large, needs specialization and years of study. Old age cannot acquire great knowledge; youth may, if diligent. Occasionally we find one whose range in years and range in knowledge cover this complex.

Such a one is Dr. John E. Stillwell—a friend and frequent adviser of the late editor of this paper, James B. Townsend, and a collector and student of art from his youth. The result is a collection in time. It reflects the man of letters and refined taste. Without stupendous wealth and without leisure, for Dr. Stillwell is still an actively practicing physician, his collection shows the work of a lifetime in an aggregation of art as varied as it is attractive.

Charles Lamb, in a letter of March 15, 1806, said of John Julius Angerstein, part of whose collection formed the nucleus of the National Gallery, London:—"Angerstein sits in his study when he writes a common letter as I am doing, surrounded with twenty pictures worth

£60,000 (\$300,000). What a luxury! Apicius and Heliogabalus, hide your diminished heads!"

Today Dr. Stillwell feels your pulse and sounds your heart amid a wealth of works of art that recalls Angerstein's performance. Here we find masterpieces in wood carving that vie in interest with those in painting. A large, full-length Spanish Gothic Madonna, one of a group at the base of Christ Crucified, is filled with the most poignant grief. The long, angular folds of her gown, the intense grief expressed in her ascetic features and her wondrously beautiful clasped hands make a truly remarkable figure. Not less interesting, indeed perhaps more interesting, is the full-length, standing, medium-sized Flemish Madonna with the Christ-child upon her arm. She is contemporary with the Van Eycks, Memmings and Davids and undoubtedly comes from Bruges or its vicinity and is by just such a master hand in wood carving as they were master hands in painting. It has seldom been equalled and nowhere exceeded in its Gothic grace and purity. A small Gothic boxwood Madonna contemporary with, if not by the hand of, Dürer; a chromed Gothic standing figure of the canonized King Heinrich of Prussia by an unknown carver; a pair of superb doors, and "The Annunciation" and "The Adoration in the Manger," by Riemenschneider, stand out strongly among works by George Serling, Veit Stoss, Multscher, Girardon, Doermael, Nanquie and others.

The textiles are represented by embroideries of exquisite colors on silk and crepe from the Orient and Spain, velvets and brocades abounding in great quantity. Porcelains from Sevres and Dresden, German stoneware from Raeren, Siegburg and Westerwald, among which are a celebrated wine jug by Balden Menniken dated 1579 and the even more celebrated Pilgrim jar by Anno Knütgen; painted and leaded glass from designs by Dürer, Lucas van Leyden and others. In European marble, stucco, papier-maché and terra cotta are many gems; some busts and reliefs by the hand of Benedetto di Majano, Rossellino and Vassé, with excavated pieces of the Roman era as well as examples of Tan, Han, Ming and K'ang-hsi potteries and porcelains including an extraordinary pair of K'ang-hsi Dogs Fu.

Of furniture there are to be found Gothic and Renaissance chests, coffers, cabinets, carved chairs, tables, etc., in abundance. Of metals there is a goodly number—tsuba and swords brought from Japan forty years ago; among the bronzes, a fine Satyr by Riccio, a bound "St. Sebastian," perhaps by Jan di Bologna; Byzantine and Gothic crucifixes.

Last but not most important, Dr. Stillwell has owned in his collecting life 250 paintings, but by eternal censoring and because of space limitation, they seldom exceed one hundred in number. Few were bought in America and none with the guidance of others. Choicest among them may be mentioned works by the most renowned artists. Among the most conspicuous is a painting by Velasquez, supposedly the lost one of the Duchesse de Chevreuse, painted as contemporaneously described, "in the French manner and abandon." There are fine male portraits by El Greco and Murillo, a noteworthy "Archimedes" by Ribera, Rubens' self-portrait and his "Thetis Plunging Achilles into the Styx"; a self-portrait by Simon de Vos and distinguished works by Steen, Teniers, Bol, Berghem, Ruysdael, van Goyen, Cuyp, Hals, Weenix, van Beyeren and other Dutchmen. Probably the first and realistic portrait of Titian's "Isabella della Rovere," one preceding his idealistic "La Bella" of the Louvre, is in the collection with characteristic works by Correggio and Paul Veronese; "The Mystic Marriage of St. Catharine," whose attribution is now in process of constructive proof as a work of the great Raphael and which stands on its merit alone as one of the most beautiful paintings of the early XVth century; an attractive Botticelli youth painted contemporaneously with the artist's "Springtime"; works by the Frenchmen, Greuze, Rigaud and Mignard, and primitives of fine quality by The Master of the Death of Mary, Albert Cornelis, Cornelis van Amsterdam, Van Orley, Erasmus, Met de Bles, Mabuse and others.

In mentioning these we have simply sketched in a part of this substantial collection of art. Too much crowded, it is arranged with artistic precision, and the marvel of it is that one city house can hold so much. There is no class of educated men so prone to collecting as physicians. The accurate weighing of evidence forms a large part of their training, and to this quality as much as to

New York Collector Buys Great Van Dyck



"THE ARCHBISHOP OF GHENT"

By ANTHONY VAN DYCK

This painting was recently sold by Henry Reinhardt & Son to a New York collector

their desire to escape from the morbidity of a medical existence may be ascribed their turn to hobby riding. The same precision that they apply in the successful diagnosis of disease they apply to their hobbies and frequently attain the same success. In Dr. Stillwell we see alike the studious, the analytical, the reflective and successful physician and art collector; one who has brought together a collection of art at once serious, educational and entertaining, which are the qualities which make art enduring. A great European authority, when leaving this country, said, some years ago, that it contained only three connoisseurs, Sir William Van Horne, John G. Johnson and Dr. Stillwell. Dr. Stillwell alone remains, and he is in a class by himself.

Macbeth's Fourth Annual Artists' Smoker Attracts Many Artists

The Macbeth Gallery gave its fourth artists' smoker on the night of Feb. 26. About one hundred artists, dealers and writers attended in spite of the prevalence of the influenza which kept many others at home. Robert Macbeth acted as master of ceremonies, C. C. Curran presented a novel marionette clog dance which was a riotous success, J. Massey Rhind told Scotch stories, and Hayley Lever played the piano in the manner of a painter rather than that of a Paderewski. A buffet supper was served in the lower gallery. Those who attended were:

Frank A. Ainslie, W. L. Ames, E. W. Baker, E. S. Barrie, Lester D. Boronda, F. J. Boston, Peyton Boswell, Maurice Braun, Granville Breinig, B. R. Brown, Roy Brown, G. E. Browne, George M. Bruestle, Blendon Campbell, Dr. David Campbell, Orland Campbell, Emil Carlsen, Walter L. Clark, E. I. Couze, Bruce Crane, C. C. Curran, Thomas Defty, Samuel L. Deitch, E. W. Deming, W. R. Derrick, F. H. Desch, L. P. Dessar, Maynard Dixon, Paul Dougherty, C. W. Eaton, H. Ehrlich, G. P. Ennis, Ben Foster, S. W. Frankel, Daniel Garber, Thomas Gerrity, Edmund Greacen, C. W. Hawthorne, Charles E. Heney, Arthur Howard, W. H. Howe, A. M. Hudnut, F. T. Hutchens, Ernest L. Ipsen, Paul King, Hayley Lever, J. Lowenbein, W. B. McCormick, G. F. McKinney, A. Milch, E. Milch, N. E. Montross, Eugene Murray, G. Glenn Newell, Hobart Nichols, Ivan G. Olinsky, E. Parton, W. S. Perry, H. R. Poore, E. H. Pott-hast, F. N. Price, J. M. Rhind, Albert Rosenthal, E. D. Roth, William Ritschel, William Sartain, W. E. Schofield, R. L. Scofield, G. Smith, H. B. Snell, Harold Somers, E. E. Speicher, R. Spencer, Gardner Symons, A. V. Tack, Samuel Theobald, W. C. Thompson, Elliot Torrey, Charles Vezin, Edward Volkert, Robert Vonnob, Harry F. Waltman, J. J. Walton, Harry W. Watrous, Horatio Walker, Gustav Wiegand, W. W. Wiseman, H. C. White, R. G. McIntyre, Henry Miller, Robert Macbeth, C. H. Platt, A. J. Striker, Aaron Altman.

Royal Cortisoz Is Ill

Royal Cortisoz, art critic of the New York Tribune and lecturer on art, is confined to his home by illness. He was scheduled to give a lecture at the Metropolitan Museum of Art on Feb. 25 on "The Genius of American Art—the Emergence of a School" but he was unable to appear.

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All the articles will be on exhibition on and after Monday.

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LITTLE OF MERIT BY PARIS INDÉPENDANTS

Show "a Dumping Ground for All and Sundry" Instead of a Trestle to Stage Misunderstood Talent

PARIS—The thirty-fourth Salon des Indépendants opened officially on the 9th of February, a couple of months sooner than it used to do and far too near the Salon d'Automne, which is hardly over. This, because it is now held in the Grand Palais, which must be cleared for the spring events for which that establishment will be needed—horse-shows, other salons and so forth.

As you enter you are confronted by a huge scheme for the decoration of a hall as the catalogue says—otherwise one could not guess—by Fernand Léger: giant geometric patterns filled in with fresco colors in flat shades of red, blue, green, orange, etc., on a chalk-white ground—something suggestive of other planets and brainless worlds, and which a house painter might have executed from a given sample. It forms a screen to the sculptures distributed in the rotunda, variously and contrastingly ultra-cubic and amateurishly academic.

On the ground floor are, also, tent-like partitions permitting of larger capacity and fair hanging. The alphabetical plan, despite much opposition, introduced last year, has been maintained. It is the only impartial one in this midst. The prices the artists want for their works (the Indépendants are nothing if not practical) are given in the catalogue, which attains 4,824 numbers. Whether such productivity is symptomatic of renaissance or decadence, others must answer for me. I have my opinion. It is based on the observation that the greater part of the elements are not WORK, far less WORKMANSHIP.

The lapse of time between the moment when the galleries became accessible to the privileged press and for mailing this correspondence does not permit of a complete record. A first glance gave an impression of general evenness. The tone seemed, on the whole, attuned to the Grand Palais, more *posé* but also with less of *élan* than in the days of the excellently and so much more independently contrived sheds on the embankment. Of eccentricities there are still enough and to spare, some genuine, some spurious; of daubers, perhaps more than ever. From this chaff I succeeded in sifting the following wheat:

Several nice portraits, those, notably, by François Antoine Cosyns and Paul Bornet; groups by Olga Sacharoff, Pierre Charbonnier, Makowski, Lucie Caradek; landscapes and still life by Balande, A. Milich, Pierre Bompard, Bunoust, Yvonne Mareschal, Mary Riter Hamilton, Henriette Tirman, Chotin, Cosyns, Victor Dupré, Juliette Cambrier; mingled figures and landscapes by André Jolly, Georges Bouche; machinery by an unknown artist, and so on. These are principally new names, but does one not go to the Indépendants for new names?

This first visit, moreover, revealed nothing particularly new from familiar ones. The Signac picture one always looks for is small though perfect; it is flanked by two water colors. Iacovleff's contributions had been seen before. Their hyper-accomplishment seemed anomalous among so much that is amorphous, inept or merely inadequate.

The old landmarks appeared to be beneath their usual average. Boussingault, who, formerly, was so promising, so refined, has collapsed; Bissière, Yves Alix just produce paint in clumsy forms; Van Dongen, Matisse (except through "fakes") are absent; ghosts of Daumier and Rousseau emerge here and there. Little that is real, or even really bad, much that is less than insignificant.

The spirit of the grotesque has invaded the place. Mme. Vassiliev, for instance, will certainly provoke a sensation if not admiration (much less prized here) with a profane Madonna, a kind of doll in evening dress; a gargoyles of a poet; and another, supposedly by her (I am not sure) claiming to poke fun at Trotzky, in wood or tin, strangely outlined with galeon, braid and oil cloth. Dolls caricaturing more or less well-known contemporaries, by Mme. Roland Manuel, Lipschitz's cubic bas-reliefs of musical instruments, Zadkine's straining after the supremely negative, keep up the tradition in the bizarre.

There can be no doubt that the Salon des Indépendants has, from the trestle for the staging of misunderstood talent, become a dumping ground for all and sundry, the all-but official and the officious.

One of the most important contributions from American artists is Myron C. Nutting's group of nudes in a forest, well constructed, well painted, well thought out. One of the most charming is Achsah Barlow Brewster's "Femme aux Chèvres," a reminiscence of Capri, a youthful, unconventional, imaginative piece of poetic decoration.

Among the more sensational are Raymond Duncan's "Nativité," Mrs. Converse's "Impression de la Marquise, C. ti,

Forêt du Nouveau Mexique, etc. Among the less sensational are Cameron Burnside's and Norman Butler's landscapes; among the most genuine, Charles Thorndike's views of Niagara Falls and Robert Ward Johnson's figures. Other of their countrymen (and women) participating are Morgan Russell, Lucile Hitt, M. Nelson, Stuart Jenkins, P. H. Bruce, Gerald Murphy, Eleanor S. Hay, Elisabeth S. McCord, Bertha Philips, Clinton O'Callahan, Helen Nutting (wood cuts), Pascin, Alexander Robinson, Otis Oldfield, Ralph Stackpole, Estelle Stinchfield, Beatrice T. Edwards, Ruskin Williams and Julius Pstchal.

—Muriel Ciolkowska.

PARIS

The question as to whether or no there will be a Salon National this spring is agitating the different Latin Quarters. The talk is that a fifth Salon will come into being, sprung from this division, as the National was born of a similar dissension in the Artistes Français in 1889. The Sociétaires and Associés of the National do not welcome this at all as it would probably not extend the privileges to them they enjoyed at the National. They naturally do not relish the possibility of having to pass before the jury once more. It will be curious if the powers-to-be in a new offshoot of the old group consist chiefly of those elements whose presence, if not actually shunned, had been barely tolerated. Indeed, this is what is likely to happen. The National was the headquarters of American and British artists exhibiting in Paris and they are especially anxious about its fate.

If the Société Moderne, which is holding its 11th annual display at the Galeries Devambez, cannot be incriminated with that "slap-dashness" which so often passes off as one kind of brio masking skill, or another kind disguising impotence, it may truthfully be said to be wanting in nerve. This clubbing of a few artists, to which objection was made in these columns recently, becomes in a very short time hum-drum. It can only be prevented by the frequent introduction of outsiders—but the outsider, there is the enemy!

In this particular little group Henry Lebasque and Francis Auburtin are easily the commanding talents, the one with his free, effortless mastery, the other with those charming idylls of his which should make delightful stage-decoration, and therefore, precisely, never adapted to that purpose. In immediately following rank we find MM. André Jolly, who very wisely invites the application of his sense of design in landscape to tapestry execution; Claude Rameau, who paints living country, country which breathes, laughs, weeps; William Horton, versatile in mountain scenery, beach crowds and nature-morte; Louis Charlot, softer than when he is harsh, firmer than when he is woolly; Jean Peské, competent, and André Wilder, in earnest. Finally, the little show is seasoned with a spoonful of sculpture and a pinch of arts and crafts; Anna Bass, Marqué, the Massouls, etc. In a neighboring room, the warm Southern name of M. Paul de Castro stood for a cold and Northern style in painting.

As a contrast to the old masters they mustered a short while back, MM. Guiot recruited a team of modern specialists in etching and lithography, introducing on the same occasion a custom, new in the galleries, of labeling the pictures with their respective prices. Before the war this would have been considered *infra dig.*, but the war was also a revolution. Several specimens by Besnard, notably the charming "Breakfast in Bed," showed once more how much more feeling this artist expressed with the burin than with the brush; some Forains, an admirable circus scene by Brouet, Mathéy's well-known self-portrait, Feau's airy prospects, choice morsels from Italy by Louis Godefroy, a toneful Cameron, Louis Orr's imposing "Pont-Marie," J. Winkler's views of the picturesquely modern, and Heintzelman's of the picturesquely antique in city life were, with those of J. F. Finley, who is an Australian, and Mr. Armington, who is a Canadian, the chief contributions to these walls. But those of M. P. Gatier, a newcomer, were the most original.

The public is always fascinated by Ingres' violin. And so it comes about that the artistic divertissements of a poet like the late Robert de Montesquiou prove particularly attractive to the social world. This writer made himself famous with a book of verse entitled "Les Hortensias Bleus" at a time when that variety was about as rare as the "green carnation" across the water, and both flowers may be said to stand for a similar form of sentimental and obsolete estheticism. M. de Montesquiou's pictorial essays in horticulture have some of the charm and even some of the skill of his poetic, but when he strove to transcend into allegory he became an amateur of the thinnest dilution.

To judge from her neighboring exhibit Mlle. Ripa de Roveredo might claim discipleship to the Count for she is a tardy perpetuator of the same fashion in polite pathos.

How to paint in water color and how

not to were teachings simultaneously and respectively demonstrated by the Aquarellistes Indépendants and the Aquarellistes Français. Among the former were the cream of the picture world of the day regardless of nationality: Iacovleff, new to us in this medium; Signac, an old hand; Lebasque, Marval, Tobeen, Zingg, Corneau, Flandrin, d'Espagnat, Derain, Hermine David, Laprade, Fraye, and so forth, all brave artists, who brought something significant to the two small rooms at Marcel Bernheim's, whereas the spaciousness of the biggest of the Petit Galeries neither adds to nor diminishes from the extreme insignificance of the content there.

The Galerie Joseph Billiet introduced a new sculptor in Henry Parayre, who comes from the region of Toulouse, which produced many fine carvers in the Middle Ages. There is, indeed, a Romanesque touch in some of his busts, less conspicuous in his figures—on account of their nudity—compact and highly finished little vase-like forms in bronze, mahogany and other woods.

A slip of the pen occurred in a letter when I attributed to M. Théophile Robert the Christian name of his celebrated great-uncle, the painter Léopold Robert.

—Muriel Ciolkowska.

Los Angeles

The second exhibition for the "building fund drive" of the California Art Club, to be held through March, contains almost nothing but landscapes, but these range "from the high Sierras to the sea," as the advertising manager of the "drive" announces in the words of a slogan devised for use on one of Henry E. Huntington's scenic railways. There are eighty canvases in the show. Among the painters represented, generally by one canvas, are Jack Wilkinson Smith, Clyde Forsythe, Ernest Browning Smith, Franz Bischoff, Henri De Kruif, Kathryn Leighton, Donna Schuster, Edouard Vysekak, Roscoe Shrader, William Ritschel, John Coolidge, Arthur Hill Gilbert, Hanson Puthuff, Paul Lauritz and John Rich. Mr. Rich shows the only figure in the exhibition, and this is a good one. Among new artists deserving of mention are Walter Baron Currier, J. Stephen Ward, N. S. Chamberlain, Antoinette de Forest Merwin and Leland S. Curtis.

David Edstrom has had at Cannell & Chaffin's an exhibition of sculptures, most of them done in plaster treated to resemble bronze and other metals. This treatment, however, in no wise detracts from their interest and value. Mr. Edstrom has a vigorous, almost brutal, directness of expression. There is a sort of elemental simplicity in his forms. Many of the sculptures are portraits done in Sweden, where he lived several years although he was born in Iowa.

At the Potboilers' "vornishing day" Feb. 25, for its second showing of pictures, Bliss Carman, Canadian poet, was the chief guest. Exhibitors in this second show are William Arthur Paxton, R. H. Douglas, Frank L. Girardin, A. Melvill, Edward Langley, F. Carl Smith, Arthur Barron Foster, Max Wiczorek, Walter Barron Currier, Esther Crawford, J. Stephen Ward, Marie B. Kendall, John W. Cotton, Park M. French, Charles Philip Krauth, George F. Fay, Nell Brooker Mayhew, Ferdinand Perret, John Rich, Madeleine Fouchaux, A. V. Wiggins, Otis Williams, Harry Tillcock, Lee O'Neill, Viroque Baker, Lita Horlocker, Ralph Pierson, Ben Berlin, Boris Deutsch, Edouard Vysekak, Max Reno and Maurice Guenet.

Marion Kavanagh Wachtel is showing recent water-color landscapes of southern California at Cannell & Chaffin's. She handles this difficult medium with wonderful skill, and is considered one of America's best painters in pure color. She is a member of the Aquarellists of New York, with which organization she recently exhibited.

At the Stendahl Gallery is an exhibition of new landscapes of southern California by Hanson Puthuff. His twenty canvases, full of color and light, give evidence of a new vision, of the discovery of an exotic element in those vistas, a brilliancy not found in other parts of America.

Toledo

The latest acquisition for the galleries of the Toledo Museum of Art are three paintings presented by Mrs. Edward D. Libbey: "Crepusculum in Opal" by Whistler, "Head of Old Man" by Duveneck and "Easter Sunday" by Gari Melchers. The paintings will hang in the Maurice A. Scott room.

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SEATTLE

The eighth annual exhibition of the artists of the Pacific Northwest shows a decidedly notable improvement over previous shows. Artists of the first rank are among the seventy-five exhibitors. Among them are Alfred H. Schreff, the water colorist; Edgar Forkner, Clyde Leon Keller, Irma S. Merriam, Kathleen Houlahan, Clara J. Stevens, and the miniaturist Gertrude Sterne Singerman. Mr. Schreff has five canvases, all of them depicting the sea. His "Wind-swept Cypress Trees" won first mention (there were no prizes offered this year), but many liked his "La Folâtrerie de la Mer" better. Edgar Forkner's six subjects are more varied this year than formerly, but Seattle's waterfront still intrigues him, and in painting it he probably does his best work. At least the judges thought so, for they gave him first mention in water colors for his "Seattle's Venice," a close-up of a big terminal dock.

Clyde Leon Keller has a varied assortment of subjects in his four pictures, ranging from sky and mountain to sea wave. His "Mt. Hood in August" won the third mention in oils. Irma S. Merriam has a lovely little canvas done in the modern spirit, called "Sun Spots," and a figure study. Kathleen Houlahan has two exquisite flower studies, this being the field where she has won fame, and a portrait. Clara J. Stevens is noted for her studies in still life, and she has five in this exhibition, showing consummate understanding of color values.

Gertrude Sterne Singerman is represented by two shore studies in oil as well as four miniatures. She has usually taken the first prize in miniatures, but this year it was given to Mrs. Glen Morgan for her "Study from Life." "San Juan Islands," a poetic canvas by James Allan, is greatly admired, and Lydia M. Cox's delicately tinted landscape, "Edge of the Valley," received second mention for oils. Drexel Smith won fourth for "Evening," and Marjory Hoffman Smith fifth for "Decoration." Notable are four canvases by Athan Marulis.

Interest seems to have increased in the field of design and decorative work, judging by the number of examples. Rose Lawyow, a Seattle Chinese girl, won first mention with "Her Garden," an exquisite fantasy. Elizabeth A. Cooper received second for "Snow," and May Warner, third, for "Dream Towers."

—A. M. S.

Richmond, Ind.

The third annual exhibition of the Junior Art Association, held under the auspices of the art department of the Richmond public schools, opened in the public art galleries with a big attendance. Elmer Porter, president, fifteen years of age; Edwin Taggart, seventeen, and Northrup Elmer, sixteen, are the principal exhibitors. Their work has shown a character and artistic sophistication which have won commendation from well-known Indiana artists. Young Porter shows a group of twenty-two pastel sketches from nature and some wood block prints; Taggart displays figures in oil and clay models, craft work and silhouettes, and Northrup Elmer, a series of large figure pieces, Oriental panels, paper screens and portraits. This young artist is the nephew of Gaar Williams, cartoonist of the Chicago Tribune.

Emily Miller is an exhibitor whose work shows much promise, and other exhibitors include Helen Pille, Marcia Dennis, Rex Huntington, Roland Robinson, Martha Osborn, Roland Osborn, Beverly Harter, Jearldine Harter and a number of younger children.

Randolph LaSalle Coats, who recently returned from Europe and who at present has a studio in Indianapolis, has been asked to take charge of a class of twenty young people in this city for a term of ten lessons under the general sponsorship of the Richmond Art Association. Mr. Coats for several years was a member of the faculty of the Cincinnati Academy of Art and will next summer assist James R. Hopkins, of Paris, France, for many years head of the Cincinnati Academy, as instructor in a summer school at Provincetown.

William Dudley Foulke, president of the Richmond Art Association, well known litterateur and publicist, has started on a tour of the world by way of Panama and the Pacific. He is accompanied by Mrs. Foulke and their daughter, Mrs. Stanley Hughes, of Newport, R. I. They will be gone five months.

—E. G. W.

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Because of the interest in Egyptian antiquities aroused by the recent excavations at Tu-tank-Amen's tomb, the City Art Museum has installed temporarily in one of the large galleries part of its collection of Egyptian art, including two mummies.

The St. Louis Art League has on exhibition in its galleries representative paintings, sculptures and examples of handicraft by local artists. Among those whose work appears are Manley K. Nash, Charles F. Galt, Robert A. Kissack, Frank B. Nuderscher, Ralph C. Ott, S. D. Rodgers, E. H. Wuerpel, A. T. Winchell, Carl Waldeck, Arthur Zeller, Gustav F. Goetsch, E. A. Luchtemeyer, Ruth K. Felker, Lillian Thoele, Fred G. Carpenter, Phillip A. Gronemeyer, Marie Garesche, Verner White, Mildred Bailey Carpenter, Hazel W. Goetsch, Tom P. Barnett, Dawson Dawson-Watson, Emilie M. Gross, Fern Edie Knecht, Mary A. McColl, Blanche Skrainka, Walter Klett, Martin Kaiser, Arthur Mitchell, Augusta Finkelnberg, Paula Mitchell, Oscar E. Berninghaus, T. Kajiwara, Emily B. Summa, William Bauer, Robert P. Bringham, Victor S. Holm, Joseph A. Horchert, Caroline Risque, Nancy Coonsman Hahn, Adele Schulenberg Gleason, Henrietta Ord Jones, Mrs. Charles M. Hoyt and Hattie A. Wangelin.

Edmund H. Wuerpel, director of the St. Louis School of Fine Arts, will go soon to New Orleans to lecture on art before the Louisiana Dental Society. His subjects will relate to harmony, design, types of structure, racial characteristics, ethics and civics.

A portrait of Lieutenant Richard Anderson, by Charles F. Galt, was unveiled last week at the First Regiment Armory. Lieutenant Anderson died in France in 1918. The ceremonies were conducted by the Richard Anderson Post of the American Legion.

A bronze medallion portrait of William Marion Reedy, by Robert Porter Bringham, will be presented to the Public Library by Isaac A. Hedges. This Memorial is quite distinct from the bust of Reedy modeled by Nancy Coonsman Hahn which the Reedy memorial commission is planning to have cast and set up in a public place, probably the City Art Museum.

A painting by Tom P. Barnett, on exhibition with the paintings and sculpture by American artists at the Pennsylvania Academy, has been invited by Detroit for a similar exhibition to be assembled for the Detroit Museum of Fine Arts. Kathryn E. Cherry has been invited to show in Detroit her still life, "Fish, Fruit and Flowers," awarded a gold medal at the Kansas-Missouri-Oklahoma exhibition at the Kansas City Art Institute. This painting has been sold to a new museum being organized at Decatur, Ill. Mrs. Cherry's large flower picture, "Mums," has been rebought from private ownership and sold to the Springfield, Ill., Art Association. The Buffalo Academy of Fine Arts has invited a small sculpture by Sheila Burlingame called "Study," from the Pennsylvania Academy exhibition, for its annual spring show.

Cornelia F. Maury has received several commissions for etchings of New Orleans views.

Dawson Dawson-Watson is arranging an exhibition in response to an invitation from the Collins Art Gallery in San Antonio. It will consist of about ten or fifteen paintings of San Antonio, and Grand Cañon subjects.

John F. Carlson shows twenty-five paintings at the Noonan-Kocian Galleries. They are mostly winter scenes.

The committee of arrangements for the convention of the American Federation of Arts in St. Louis, May 23, 24 and 25 is busy appointing committee chairmen. Among the plans being considered is one by which the delegates may visit Jefferson City to view the new Capitol building decorations by Richard Miller, Gari Melchers, Frank Brangwyn and others.

—Mary Powell.

DETROIT

The year just ended has been marked by notable acquisitions to the Institute of Arts. Both by purchase and by gift the permanent collection has been enriched by important works, and when the new building of the Institute is ready for occupancy there will be a permanent collection more nearly worthy of its splendid architecture.

The paintings bought include Van Gogh's self-portrait, a still life by Raoul Dufy, "The Window" by Henri Matisse, "A Cup of Champagne" by Edward Cucuel, and "Portrait of a Woman" by Ferdinand Hodler. The purchases of sculpture comprise works in marble, stucco, stone, terra cotta and wood from Italy, France, Germany, Greece, Spain and China. The marble "Seated Buddha with Attendants," T'ang dynasty, a terra cotta "River God" by Tribolo, XVIth century Italian, and wood and stone sculptural works of the Middle Ages in France and Germany are among the most important acquisitions.

The gifts include a landscape by Rousseau, and works by these American artists: Mary Cassatt, Max Kuehne, William Greason, Robert Hopkin and William L. Sonntag. Rucland Frueuf's "Crucifixion," a XVth century German painting; Jan de Bray's "Portrait of a Lady" (Dutch, XVIIth century), a marble bust of Dante by Carlo Rivalta, and stone sculpture of the Middle Ages presented by G. J. Demotte and René Gimpel and the anonymous donation of a bronze replica of Rodin's "Thinker" are among other gifts.

Paintings by local artists were placed on view in the Institute of Arts for "art week" beginning Feb. 26. Among those represented are the sculptor Nygard, Nancy Stair by a pelican, and Cashwan, who is sending "Leda." Julius Rols-hoven, who is having a big exhibition in the William M. Wright Company's Galleries, is sending one of his early examples, "Exodus—Wandering of the Children of Israel." There are also Arthur Jaeger's "Studio Interior," which won a prize last year, and Sari Kryzanowsky's portrait of "Roman," her husband, and the picture of "Autumn" by Roman himself; Iris A. Miller's "Jimmie," Mildred Williams' "Skipper," a powerful portrait, and Mrs. Milligan's composition "All to Ships and Sailor-men He Gave His Heart Away." Makielski, Willard Nash, William Greason, John Zverhoff, Vincent V. Chalmers and James Scripps Booth are some of the other artists included. Among the unusual works is Harry Smith's water color of the electric car and automobiles speeding up the avenue. It is delightful in color, most expressive, and complete pictorially. Smith has of late been doing some exceptional work.

The Scarab Club show at the Statler Hotel was opened unofficially Monday, and will continue through the week, with a reception on Tuesday afternoon.

A selected group of paintings from the twenty-first annual International, held in the Carnegie Institute of Pittsburgh last spring, will be shown at the Detroit Institute until the end of March.

Milwaukee

During March special collections of portraits by Leopold Seyffert, landscapes by Carl Kraft and etchings from the Brooklyn Society of Etchers will be shown at the Art Institute.

The entire building during the month of April will be devoted to Wisconsin arts. A retrospective exhibition is planned for the ground floor; applied arts for the first floor, with paintings and sculptures in the main gallery. Members having paintings by early Wisconsin artists which they will lend are asked to notify the exhibition committee before March 15. All Wisconsin artists are eligible and cordially invited to submit works in any medium to the juries which meet March 29 and 30. Entry blanks will be available on March 1.

Carl R. Kraft's paintings, which have been on view at Davenport, Iowa, and Rock Island, Ill., for the past three weeks, are now being shown at the Milwaukee Art Institute for a period of three weeks. Among the paintings that particularly appeal are "Quiet Waters," "Hill Top Paradise," "White River Country," "Mingled Shadows" and "Old Mill in Shadow," the last, a water-color.

Youngstown, Ohio

Landscapes by Robert H. Nisbet have been on view at the Butler Art Institute. "Night," a moonlight scene which the artist considers his best work, has attracted much favorable comment, and "Springtime" has also come in for much praise. Pastoral, forest scenes, views of mountains and summer landscapes were comprised in one of the best one-man shows ever seen in Youngstown.

Akron

The Akron Art Institute has been showing a collection of paintings by Gerit A. Beneker which are unusual in that they are an artist's interpretation of the relations between capital and labor. The subjects were found in the steel industry in Ohio. A typical example is "Men Are Fair," expressive of justice and mutual faith between employer and employee.

CHICAGO

During the six weeks' exhibition by artists of Chicago and vicinity there have been not less than fifty special receptions for different groups of visitors. These groups have included women's clubs, settlement house workers, delegations from the General Federation of Women's Clubs, from the Northwestern University and the University of Chicago, and from various art organizations such as the Chicago Society of Artists. The artists themselves have been popular as lecturers in gallery tours. Pauline Palmer, once president of the Society of Artists, was engaged for twenty-five lectures with groups varying from a score of women to several hundred. Lucie Hartrath, Anna L. Stacey, Edgar Cameron, Samuel Kennedy, C. Raymond Jonson, Gerald Frank and other painters were busy with tours while every noonday banquet in the Art Institute refectory had artist guests at the speakers' table. Frank V. Dudley, "painter of the dunes," sold three canvases, and Rudolph Ingerle, Gerald Frank, Pauline Palmer and others, one each.

Theodore J. Morgan is exhibiting landscapes and a group of monotypes at Thurber's. He depicts Provincetown and Cape Cod scenes. Simplicity and directness and a liking for color characterize his pictures.

Wood cuts by Max Thalman, of Weimar, Germany, are at the Palette and Chisel Club until March 8. Critics in Germany hailed these prints as examples of the finest wood cuts shown in recent years. The cathedral series express deep emotional feeling, mysticism and reverence.

The Albert Roullier Galleries have followed their showing of prints by Corot with a display of the work of Daubigny.

Among the British old masters shown at O'Brien's is the portrait of Queen Henrietta Maria by Lely. In company with it are the portrait of Miss Montefiore by Gainsborough Dupont, a nephew of the famous Gainsborough; the portrait of Mrs. Mary Bowater by Joseph Highmore, a court painter of George I, and works by Jean François de Troy, Jean Raoux and Mierevelt.

At Ackermann's is the portrait of Mirza, Abu Tales Khan, Persian Ambassador to London, in his splendid robes, painted by Lawrence, who declared it one of his best canvases.

—Lena May McCauley.

Indianapolis

The Herron Art School is making plans to hold a reunion of former students while the annual display of work by Indiana artists is on during March, and an alumni association will be organized.

J. Arthur MacLean, who was elected an honorary member of the Indiana Artists' Club upon his appointment to the directorship of the Herron Art Institute, was the honor guest at a tea given by the club the last Sunday in February.

The beautiful portrait head by William Morris Hunt, which was displayed at the Herron Art Institute in the exhibition from the Vose Galleries of Boston, has been acquired for the permanent collection of the Institute through purchase from the D. P. Erwin Fund.

Two life-sized portraits of a Mr. and Mrs. Hardway, of Richmond, Va., painted in 1857 by Chester Harding, were found by connoisseurs in the shop of an Indianapolis dealer in antiques. He bought them from a dealer in another state shortly after Christmas, the first dealer having bargained with the owner, a niece of the original owners, for the frames only. The portraits have been on exhibition at the Art Institute, hanging on either side of the Sully portrait of the Spanish blonde (which has remained for longer display after the removal of the Vose exhibition) and they held their own very well.

Dallas

Under the auspices of the Dallas Art Association, of which Mrs. George K. Meyer is president, an exhibition of paintings by Maurice Braun was held for two weeks. His landscapes of California and Connecticut were appreciated by local admirers of art.

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CLEVELAND

True to form, the Museum of Art announced another big gift last week, consisting of one of the most complete collections of Whistler etchings extant, that of Mr. and Mrs. Ralph King. The King collection was twenty years in forming and includes 168 pieces, among which is "The Dyer," obtained at the sale of Windsor castle Whistlers after Queen Victoria's death. From the early French series published in 1858 at an equivalent of about \$1 each, and now worth something like 1,000 times that much, through the Thames and Venetian series, the collection is one of great value. It will be displayed in the main gallery until April and will then be put in the print room. The gift was announced at the annual meeting of the Print Club of the Museum, held Wednesday evening, with W. M. Ivins, curator of prints of the Metropolitan Museum, as speaker. Mr. Ivins gave new sidelights on prints as human documents, declaring that only the pictures which are linked with human experience will endure as art.

An excellent showing is made this year by the Alumni Association of the School of Art, which is giving its annual display of oils and watercolors, sculpture, jewelry and textiles, the work of the members. An outstanding work is a bust of Hermann N. Matzen, dean of the school of sculpture, by one of his students, Joseph Motto. Gordon Barrick excels in landscape. Charles Burchfield is quick to see the decorative possibilities of landscape. May Ames, a painter in oils, shows a clear and admirably executed etching, "Weird Wind." Cora Holden's head of an old man, "The Lamplighter," is admirable. Paul Travis in oils and etchings, Frank Wilcox, Katherine Eckert, Grace Rhodes Dean, Ethel Stilson, Norris Rahming, Grace V. Kelley, Clara L. Deike, Ethel Stilson and Caroline Green Williams in landscape, Clara Louise Bell in miniatures, Helen H. Stay, Josephine Beduhn and Stella Rausch in batik and block print, M. T. Weaver and Dora Linley in ceramics, Mildred Watkins and Florence B. Wilcox in jewelry and silver, and Alice R. Young, Louise Breck Fergus, Anna Pfenninger, Steven Rebeck, Walter Sinz and Dominick Zappia in sculpture contribute work of an unusually high order. —Jessie C. Gasier.

Hartford

John Wharf's exhibition at the Hotel Bond is of marked difference from the shows usually seen here; unfamiliar scenes from France, Spain, Morocco, painted vigorously and daringly, yet restrained in tone. Special mention should be made of the large brilliant canvas, "Late Summer in Provence"; "The Bay of Biscay" and "Nocturne, Brittany."

The Wiley Gallery is showing a collection of etchings by Ozias Dodge.

Louis Orr has been commissioned by the French Government to make a large etching of the portrait of Louis Pasteur at the Sorbonne, by Edelfert, the plate to be deposited in the Louvre. The Mayer Studio sold a number of pastels from the artists' recent exhibition.

A loan exhibition of paintings is arranged by the Wadsworth Athenaeum. —Carl Ringius.

Worcester

The latest issue of the *Bulletin* of the Worcester Art Museum contains a handsome reproduction of a portrait of a musician by Giovanni Battista Moroni, which together with Edmund Tarbell's "Rehearsal in the Studio," a water color by Dodge Macknight, a painting by Mary Macomber and a portrait by the Dutch painter Van Mierevelt have been donated by Henry H. and Zoe Oliver Sherman.

An article by Director Henniker-Heaton describes in detail a tempera panel, "The Crucifixion" by Bonaventura Berlinghieri Lucca (active 1230-1250), which has also been acquired. Other new exhibits are architectural sculpture, French, XVth century, and two recumbent figures in marble. Italian textiles of the XIVth century and Coptic of the VIth will be of interest to designer and manufacturer.

Cincinnati

Under the auspices of the Woman's Art Club at the Museum of Art is an exhibition of views of Cincinnati by artists resident in the city. Two prizes are to be awarded for the best of the views. The club is showing also paintings by members and other lines of artistic work. Among those represented are Louise Abel with two sculptures of youth, Dixie Selden with portraits and still lifes, Emma Mendenhall with water colors, Alice Muth with a landscape and other canvases, Mrs. Phil M. Crow with "Summer Flowers," Annie G. Sykes and Ida Holloway with water colors, and Jean Collier, Catherine Leman and Agnes Price.

Baltimore

An exhibition of industrial art is being held at the Baltimore Museum. Professor Charles E. Pellet organized the display and Lemuel T. Appold brought it to this city. The New York Society of Craftsmen is largely represented.

PHILADELPHIA

Lilian Westcott Hale, Emil Carlsen, and Charles H. Davis opened a joint exhibition of paintings at the Art Club Feb. 24 to continue until March 18. These three artists exhibit well together because they all value decorative effect and reveal the subject with sympathy. The landscapes by Mr. Davis are replete with pattern though used unobtrusively even in "An Autumn Pattern," in the sunlight and shade in "The Little Wood" and "Clouds at Sunset," in line as in the roadside canvases, or in mass in "The Old Chestnut Tree." Miss Hale is frankly decorative in her portrait of "Nancy and the Map of Europe," and no less so in "Barbara," in "When I was a Little Girl," owned by the Pennsylvania Academy of the Fine Arts, and in the portraits of Mrs. and Miss Royce and of "Arthur." Her understanding of children is most happy and she shows several pencil drawings of them.

In "February Storm" Miss Hale shows something of the spirit of Mr. Davis, just as in the "Portrait of Dines No. 3." Mr. Carlsen suggests Miss Hale. The landscapes and watercolors of Emil Carlsen exude poetry and through design impress with the quality of the subject. Whether it is "Pine Woods" or "The Caribbean," "Wood Interior" or the ambitious "O Ye of Little Faith!" showing Christ walking on the water in a burst of pale sunrise glory, the qualities of idea and of place are dominant. Altogether the exhibition is as uniform and decorative as any held here this season.

The highest honor of the exhibition by the Fellowship of the Pennsylvania Academy of the Fine Arts in the annual display now at the Art Alliance is the gold medal and \$100 awarded to Albert Laessle for the decorative bronze "Drake Fountain."

The Art Alliance gave a reception Feb. 27 to Mr. and Mrs. Otis Skinner during which a portrait of the Philadelphia actor in "The Honor of the Family," painted by George Luks, was exhibited.

The Philadelphia School of Design for Women, now in its seventy-eighth year, has organized its first club in the student body and named it the Prisma Club because color plays such an important part in design. Gertrude Rowan has been elected president and each department has a representative on the council. Miss Harriet Sartain, dean of the school, has had this plan in mind for a long time.

The Three Arts Club has an exhibition of the work of Frank B. A. Linton in its galleries. Although Mr. Linton is a native of the city, this is the first comprehensive show here of his work.

Stanton's Galleries show etchings by Frank Brangwyn.

These are busy days at the Pennsylvania Academy of the Fine Arts while the 118th annual is on. The Philadelphia prize of \$250 given for the ninth time by Edward Bok will go to the most popular painting to be voted for by visitors to the gallery the week of March 5. The Ardmore Women's Club toured the galleries Feb. 23 and many other women's organizations have seen the exhibit. Recent sales are "A Connecticut Farm" by Carl Lawless, the second canvas by him sold in Gallery F; "Boy with Sheep" by John Costigan, and a figurine in plaster of a draped woman, "Madonna Lilies," by Elsie Binns.

Carl Lawless also has sold his "Winter Brook" at the Fellowship of the Academy exhibition now at the Art Alliance. Other sales there include "A Philadelphia Alley," the famous club center of Camac St., by Paule van Roekens; "Cobb's Creek, Winter," by John J. Dull; "Flowers," Mabel Pugh; "The Black Mesa," Marianna Sloan; "On the Dunes," Ross Braught; "St. Philip Church, Charleston, S. C.," Elizabeth White; "Ten Centimes a Day," E. Immler, and a seascape, "Early Morning," Frank Read Whitely.

The Sketch Club is always successful in selling works at exhibitions. Of the memorial display of the water color studies made by Frank F. English from nature, 130 out of 300 have been sold.

The portrait of former Mayor Weaver by R. L. Partington at last has been hung in the mayor's ante-room at the City Hall along with other mayors. Politics had delayed its acceptance.

A dinner and reception was given to Raphael Sabatini, sculptor, who has just returned from Paris where he has been studying the "Geometrists." The hosts were Dr. Albert C. Barnes, Louis Milione, Charles Gaffey and Dr. Giuseppe Fabiano, sponsor of the Cenacolo Leonardo da Vinci. Among the speakers were Pasquale Farina, Henry McCarter and Nicola D'Ascenzo.

—Edward Longstreth.

Cambridge, Mass.

Dr. Denman W. Ross (Harvard, 1875), one of the Museum's benefactors and advisers, a teacher of fine arts in the university since 1899, and author of books on drawing, painting, and design, has been appointed keeper of the study series and honorary fellow of the Fogg Art Museum. The appointment dates from September 1, 1922.

H. A. Hammond Smith, of New York, is now technical adviser to the Museum.

BOSTON

The annual report of the Museum of Fine Arts, just made public, shows a steady increase in attendance. In 1921 visitors numbered 319,895, while last year 330,243 of them passed through the turnstiles. The first two of several payments to the Museum under the bequest of Mrs. Robert Dawson Evans was made in 1922, consisting of a refund of \$450,000 of taxes and a payment of \$125,000. A gift of \$75,000 was received to establish the Caroline Sumner Freeman Fund, the income to be used for the quickening of interest of children in the Museum. Among recent acquisitions is a portrait by Gilbert Stuart, painted in 1788 when he was in Ireland and under the influence of West and Reynolds, with whom he had been working. The subject is Lady Blackwood, created Baroness Dufferin and Claneboye in 1800. The Museum purchased it from the Helen and Alice Colburn Fund. Twenty rare pieces of Heppelwhite and Sheraton furniture have come to the Museum as a gift of Miss Martha C. Codman. Among them is a Sheraton four-poster bed made in 1800. Marshall Johnson's paintings of the sea and clipper ships are the attraction at the Vose Gallery. He was born in Boston in 1850, attended the Lowell Institute and later went to sea.

Among the exhibitions continuing through March 3 is one of drawings and paintings by Sargent, Duveneck and Thayer at the Copley Gallery. This has been very well attended and is interesting for the many early examples of these distinguished artists.

At Grace Horne's gallery are flower paintings by Emma Fordyce MacRae, etchings by Magnavacca and Dutch scenes by Rackwitz.

Dwight Blaney's latest water colors at the Guild have surprised the picture-going public by their artistry and breadth.

At the Boston Art Club the exhibition of various painters has been drawing goodly numbers. Mr. Pepper, who sponsored the show, is to open an exhibition of his own work at Doll & Richards Gallery next week. At present this gallery is showing marine paintings by Frank Vining Smith, a local newspaper artist; drawings of children's heads by Ethel Blanchard Collier and etchings by Manet, Forain and Lepere.

—Sidney Woodward.

Washington

A portrait sketch by John S. Sargent of Daniel J. Nolan is hung in the Corcoran Gallery. There is also exhibited the finished portrait of the President upon which Miss Margaret Lindsay Williams, of Cardiff, Wales, has been at work for several weeks. The picture is a standing, three-quarter length, against a dark blue background. It is shown in an elaborately carved frame. After exhibition in New York, with other work by the artist, it will be sent to England. The portrait was painted for the British Section of the English Speaking Union, and is the gift of a member of that organization.

An exhibition of paintings by Antanas Zemaitis was held under the auspices of the Lithuanian Art Society at the Lithuanian Legation, 1925 F St. The pictures were landscapes, mostly of this country. A symbolic picture showed the rising of Lithuania to independence.

The Print Makers Society of California is showing a fine collection of etchings, block prints and lithographs in the department of graphic arts at the National Museum.

There is a new portrait of Abraham Lincoln at the Vanable Gallery, the work of the late Harold L. MacDonald. It is a large oil, half-length, full-face view. The portrait received the personal approval of Robert Lincoln, whose interest was so great that he loaned his father's gold watch chain to the sitter.

Lewis Painter Clephane shows in his studio, 115 I St., pictures in oil, tempera, water color and pastel. Mr. Clephane has been a world traveler and in his own yacht visited Egypt, Italy, Greece and Holland. Our own Alleghenies and New England have also furnished subjects for his brush. A winter landscape has been purchased for Buffalo.

The recent discoveries in Egypt add special interest to a collection of Egyptian antiquities, dating from the second dynasty, 3,000 years before Christ recently unearthed by Azeez Khayat, a noted archeologist, and now at the Art Center. Perfume bottles, drinking goblets, candlesticks, wine jugs, necklaces of amber and turquoise and ancient Greek and Roman glass are among the objects. The exhibition is in charge of the archeologist's son, Victor A. Khayat, who says that among the treasures are two rolls of manuscript which reveal Egyptian history. —Helen Wright.

Newport, R. I.

The Art Association of Newport will have on exhibition from March 14 to 21 a loan collection of Chinese lacquers, bronzes, embroideries and other objects of art. Its programme of entertainments includes lectures by Frank L. Schoell, visiting professor at the University of Chicago; Captain Reginald R. Belknap, U. S. N., and Stephen B. Luce, and a song recital by Gladys Greene.

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(Continued from page 1)

to these, it is hard to know whom to mention and whom to leave out. Forain, for example, comes to mind at once, and Blanche, to mention two of diametrically different points of view.

"Henri Lerolle, who represents the older school, is contributing a charming portrait of his mother and two delightfully painted interiors. Henri LeBasque, who took a prize with us last year and represents the more moderate measure of the new idea, is sending us three of his brilliant outdoor studies. Maurice Denis is likewise giving us three characteristic canvases. George Desvallieres, coming over as the French member of our jury of award, though a man of mature years, is one of the leaders of the Salon d'Automne, and is sending us his large 'Crucifixion,' an important feature of the Salon d'Automne last fall. He is appreciated in his own country as a painter of high talent, and a man who possesses the enviable record of being a major of a battalion of French Chausseurs Alpine, while a reserve officer over fifty years of age.

"The American committee acting in France as well did splendid work, including work from such men as Richard Miller, J. McLure Hamilton, and W. Elmer Schofield, and to my delight, several good British citizens whom they grouped together with themselves, like Beatrice How and J. W. Morrice.

"Italy, which I visited first, is providing us with paintings from such important artists as Antonio Mancini, who has parted with one of the finest works he has ever created; Giulio Aristide Sartorio, who has given us a splendid figure study, and Ettore Tito, who is contributing his important portrait of his two sons. Younger painters, less known in this land though of firm reputation at home, are the two Ciardis, Emma and Beppe; Pietro Gaudenzi of Milan, and Cesare Maggi of Turin.

"From Spain will come important paintings by Eduardo Chicharro, now the head of the Spanish Academy in Rome; by Manuel Benedito, regarded as one of the first of the young painters of that nation; José Pinazo, another younger artist, who is sending us his 'Poema Valenzana,' his last year's picture in the Venetian Biennial, from which I am happy to say we have borrowed a number of canvases, and the two Zubiaurre brothers, splendid and typically Spanish painters. Ignacio Zuloaga is working upon a special task which has been holding up his public production for the last few years, and Joaquin Sorolla y Bastida, who has won so many admirers on our side of the Atlantic, is paralyzed, and can never paint again.

"Belgium is contributing works by such fine artists as Emile Claus with his brilliant landscapes, Anto Carte, a young and talented religious painter, and R. Baseleer, the dean of Belgian painting.

"From Holland, we have works from men like A. J. Bauer, one of their masters of today, and G. H. Breitner, an equally important contemporary.

"From Sweden come canvases from the hands of such as Liljefors, who holds the highest reputation in that land today—animal painter, naturalist, hunter, friend of the Eskimos; from Fjaestad and from Madame Boberg, already so well known at home for her brilliant marines painted about the Lofoten Islands.

"From Norway we have Harriet Backer, Folkestad and Christian Krogh, and from Denmark, S. Hammershoi, Carl Holsoe, Paulsen and Tuxen.

"Some of these latter groups will not be large. But that is scarcely the point. It is not our aim to cover our walls ceiling high with pictures crowding one another for attention in order to include each and every name that the various groups of artists now feel are of importance. We are not eager to sponsor the new school or the old school or the right wing or the left wing, or this salon or that group of insurrectionists. Our effort has been to select the best examples of these various groups, and to so present them as to make them really interesting to our public. In future years, if we go forward as we have planned, we will have all the other European countries represented."

Shawnee, Okla.

Under the auspices of the Conte Club, the art club of the high school, the paintings by artists of Oklahoma shown in the Missouri-Kansas-Oklahoma exhibition in Kansas City will be displayed in Shawnee next spring. Mrs. Marjorie Dodge Tapp, art instructor at the school, has been placed on the council of the Oklahoma Art Association, which will pass upon the pictures available for the exhibition.

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**FRANCE CAN'T KEEP
MANET'S "BON BOCK"****Officials Wanted to Bar Painting's
Shipment but Mr. Wildenstein
Says He Will Exhibit It Here**

PARIS—The French government authorities having heard that Manet's celebrated painting "Le Bon Bock," a fat man sitting at a café table smoking his pipe in front of a mug of beer, had been brought from Germany and was now in Paris, planned to put an embargo on it. But it develops that the French law against the exportation of masterpieces considered of national importance does not apply in a case of the kind, namely a work acquired abroad, introduced into the country and said to be in "transit."

The dealer in whose hands it is and who feared he would be thus frustrated of the million odd francs offered to him by an American collector, was preparing to open a public subscription for its purchase for the Louvre, as was done some years ago for Courbet's "Atelier." Meanwhile M. Paul Rosenberg, the present owner, is exhibiting it in the interest of charity at five francs a head.

—Muriel Ciolkowska.

At the Wildenstein Galleries, 647 Fifth Ave., New York, Mr. Wildenstein said the picture will be shown the latter part of March. He said there was tremendous interest in the subject in Paris, as indicated by thirty or more clippings from newspapers there which he had just received.

Prince of Wales a Buyer

(Continued from page 1)

Prince's agents, who came from Los Angeles for the purpose.

When the Prince of Wales made his tour of the world a year or so ago he spent much time on the ranches of the western part of Canada. Russell, who is a sculptor and illustrator as well as a painter, probably met the Prince on one of those ranches, for he travels much in the cattle country across the border from his home in North Great Falls, Mont. His work attracted the favorable notice of the royal visitor.

An exhibition of Russell's paintings of ranch life, held some months ago in Los Angeles, was well received. Critics say that he depicts action with much vividness and power.

Collegiate Art Group to Meet

BOSTON—The twelfth annual meeting of the Collegiate Art Association of America will be held at the Fogg Art Museum, Harvard University, and the Museum of Fine Arts, Boston, on April 6 and 7.

As He Sees Himself

"SELF-PORTRAIT"
By FRANK MORSE-RUMMEL.
In the artist's exhibition at the Kingore Gallery

**GOUDSTIKKER ART
TO BE SEEN HERE**

Collection of 200 Dutch Paintings
Will Be Displayed at Ander-
son Galleries from March 10

The famous Goudstikker collection from Amsterdam, containing about 200 Dutch paintings dating from the XVth century to the present day, will be exhibited at the Anderson Galleries, 489 Park Ave., under the auspices of the Netherlands-America Affiliation.

The exhibition will be formally opened on March 10 at 9:30 P. M. by Dr. J. B. Hubrecht, secretary of the Netherlands legation, Washington. Mr. Goudstikker, under whose personal direction the exhibition is being organized, will be present.

Rossetti Ancestral Home Falls

ROME—The house where Gabriel Rossetti, father of Dante Gabriel Rossetti, was born at Vasto has collapsed and it is suggested that a new house should be built on the spot as a museum.

**BESKOW COLLECTION
HERE FROM SWEDEN****Paintings, Tapestries, Statuary and
Other Art Works on View
at Consignment Arts Gallery**

The Axel Beskow collection of paintings, tapestries, bronzes, marbles and rugs, which has been on exhibition at the Royal Academy of Fine Arts in Stockholm, has been brought to New York in its entirety and is now on view in the gallery of the Consignment Arts, 222 West 59th St. Among the Dutch masters represented are Jan Brueghel, Cuyp, Van Dyck, Carl Fabricius, Jan van Goyen, Lucas van Leyden, Gabriel Metsu and David Teniers. Of the Frenchmen there are works by Boucher, Corot, Courbet, Daubigny, Gericault, Monet, Pissarro, Renoir and Prud'hon. German masters include Lucas Cranach, Hans von Kulmbach and Adolph Menzel; the English school is represented by four portraits by Lawrence; Italian painters include Canaletto, Bassano, Giampetrini and Salvator Rosa, and the Spanish section shows works by Goya, El Greco, and Murillo.

Among the tapestries is a set of four from Brussels which were woven about the year 1700, the four panels showing figures of peasants in landscapes, the work of the looms of J. de Vos and Van der Borght. There is also a Louis XIV verdure tapestry from Brussels and another of the same period representing Frederick the Great raiding Pfalz. This piece was woven at the Gobelins factory in Paris. The fine bronzes in the collection include candelabra of the Louis XVI and Empire periods, candlesticks in marble set in gold bronze, several garnitures in gold bronze, and bronze figures by John of Bologna, Allegrain and a "Pieta" by Michelangelo. The exhibition will continue for an indefinite period.

Art Firm Wins Suit

(Continued from page 1)

tions alleged to be fraudulent. The suit, which attracted an enormous amount of interest in England, was on trial in the Law Courts before Sir Edward Pollock, the High Court's Official Referee, for the last two months and has resulted in Basil Dighton, Ltd., winning the suit and their counterclaim of £25,000 for balance due for goods sold, delivered and not paid for, with costs.

The principal witness for Mr. Shrager was Herbert L. Czeszinsky, a London expert on antique furniture, who had condemned most of the articles sold. Among the witnesses for Messrs. Dighton, Ltd., were Percy Macquoid, artist and author, and Sir Charles Allom, of White, Allom & Co., who gave strong evidence in favor of the pieces Messrs. Basil Dighton, Ltd., sold to the plaintiff.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Etchings by Frank Benson and W. Lee Hankey, through March.

Ainslie Galleries, 677 Fifth Ave.—Paintings by F. K. Detwiller; North African sketches by Maud Dale, to March 15.

Anderson Galleries, Park Ave. and 59th St.—Argentine paintings by André Moch, to March 10; paintings by Katharine Whitmarsh, water colors by Bradley Walker Tomlin, and carved wood panels and water colors by W. F. Boogar, Jr., March 5-17.

Arlington Galleries, 274 Madison Ave.—Pictures of Ellis Island by Martha Walter.

Art Center, 65-67 East 56th St.—Cover design competition for the House Beautiful, March 5-10; exhibition of ribbons by the silk Association of America, to April 12; exhibition by Pictorial Photographers, to March 31.

Babcock Galleries, 19 East 49th St.—Paintings of Norway, Denmark and France by Henry S. Eddy, to March 10.

Belmaison Gallery, John Wanamaker's—Second annual decorative exhibition, to March 21.

Bonaventure Gallery, 536 Madison Ave.—Early American portraits.

Brooklyn Museum, Eastern Parkway—Contemporary Russian, paintings and sculptures, to March 5; costumes, textiles, etc., from southern and central Europe, to March 5; mezzotints by S. Arlent-Edwards.

Brooklyn Society of Miniature Painters, Hotel Bossert, Montague and Hicks St., Brooklyn—Fifth annual exhibition, to April 2.

Brown-Robertson Galleries, 415 Madison Ave.—Exhibition of American etchings, to March 15.

Brunner Gallery, 43 East 57th St.—Paintings and drawings by Bernard Karfoll, to March 10.

FitzRoy Carrington, 707 Fifth Ave.—Engravings and woodcuts by Dürer; "Some Masters of Lithography."

Civic Club, 14 West 12th St.—Paintings and Monotypes by Dorothy Loeb, March 5-14.

Daniel Gallery, 2 West 47th St.—Paintings by Preston Dickenson, to March 10.

Dudensing Galleries, 45 West 44th St.—Paintings by Raphael Sala, through March.

Durand-Ruel Galleries, 12 East 57th St.—A painting by Paul Gauguin.

Ehrich Galleries, 707 Fifth Ave.—Monotypes by Henry Wight, special exhibition of old masters, to March 10.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fakir Club, 11 East 44th St.—Water colors by Kenneth Hartwell, to March 12.

Fearon Galleries, 25 West 54th St.—Drawings by Samuel Prout; paintings by Raeburn, Gainsborough, Cotes and Reynolds.

Ferargil Galleries, 607 Fifth Ave.—Sculpture by Olin L. Warner; paintings by John F. Folinsbee, to March 10.

Ferargil Studios, 24 East 49th St.—Paintings and sketches by Harriet Lord, to March 10.

Folsom Galleries, 104 West 57th St.—Paintings by Blake, Twachtman, Inness, Wyant and Keith.

Harlow Gallery, 712 Fifth Ave.—Etchings by Zorn and paintings by Carl Rungius, through March.

The Misses Hill Gallery, 607 Fifth Ave.—Paintings by Alice Judson, to March 20.

Kennedy Galleries, 693 Fifth Ave.—Water colors, etchings and dry points by Frank W. Benson, through March.

Keppel Galleries, 4 East 39th St.—Etchings by Child Hassam, March 7-24.

Kingore Galleries, 668 Fifth Ave.—Paintings of the Northern Countries by Frank Morse-Rummel, March 5-17.

Knodler Galleries, 556 Fifth Ave.—24th annual exhibition of the American Society of Miniature Painters, to March 10; silhouettes by the Baroness Maydell, to March 10.

Kraushaar Galleries, 650 Fifth Ave.—Paintings of New Mexico, by Will Shuster, to March 10.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Recent paintings by Emil Carlsen, March 6-26.

Metropolitan Museum, Central Park at 82nd St.—Cashmere shawls; "One Hundred Years of Artistic Lithography"; landscapes by Hokusai, Kuniyoshi, Gakutei, etc.

Milch Galleries, 108 West 57th St.—Paintings of China, Siberia and Mongolia by Leon Gaspard and pastels of the Hudson River by Arthur C. Goodwin, March 5-17.

Milch and Smalls Gallery, 939 Madison Ave.—Paintings by Henry R. Beekman, to March 18.

Montclair Museum, Montclair, N. J.—Lithographs by Bolton Brown, beginning March 3.

Montross Gallery, 550 Fifth Ave.—Recent pictures by John Marin, March 6-24.

Mussmann Gallery, 144 West 57th St.—Etchings by American artists.

The New Gallery, 600 Madison Ave.—International exhibition of Modern art.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; "Making of a Japanese Print."

N. Y. Public Library, 759 East 160th St.—Etchings by Elias M. Grossman, to March 31.

N. Y. Public Library, 303 East 36th St.—Drawings in color by Jay Chambers, to March 31.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Designs in color of XIV-XVIII century galleons, March 6-20.

Raitson Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Paintings by Twachtman, Weir, Dewing, Hassam and others.

Reinhardt Galleries, 606 Fifth Ave.—Exhibition of old masters; Chinese art from the Reinisch collection.

Salmagundi Club, 47 Fifth Ave.—Annual exhibition of oil paintings, March 3-24.

Sarreau Gallery, 7 West 51st St.—Etchings by George O. Hart and Edward Hopper, to March 5.

Schwartz Gallery, 14 East 46th St.—Monotypes by Marion Gray Traver, to March 17.

Scott & Fowles Galleries, 667 Fifth Ave.—Early English portraits, Barbizon and American paintings.

Société Anonyme, 19 East 47th St.—Exhibition by John Storrs, to March 15.

Mrs. Sterner's Gallery, 22 West 49th St.—Water colors by George O. Hart, to March 10; paintings by Sidney Laufman, March 5-17.

Ton-Ying & Co., 665 Fifth Ave.—Early Chinese textiles, to March 6.

Arthur Tooth & Sons, 709 Fifth Avenue.—Exhibition of Barbizon paintings.

Waldorf-Astoria Hotel—Seventh annual exhibition of the Society of Independent Artists, to March 18.

Whitney Studio Club, 147 West 4th St.—Drawings and water colors by Arthur Faber, Thomas Hunt, and George A. Picken, to March 14.

Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.

Max Williams, 538 Madison Ave.—Etchings by C. J. Post.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of recent paintings by Charles C. Curran.

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